The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 10, 1921 PRICE FIFTEEN CENTS

FLORENCE MOORE

THE NATIONAL THEATRICAL WEEKLY

YOU CAN'T KEEP A GOOD TUNE DOWN

We were not quite ready to plug this wonderful Fox-trot song. We intended to hold it until the fall, but somehow the gang got on to it and we were forced to change our plans and let it ride.

SWEETHEART

Real Ballad Sentiment With a Foxtrot Rhythm

Words by
BENNY DAVIS
Music by
ARNOLD JOHNSON
Moderato
Sweet-heart ev - er
I re - ceived a
since you went a - way,
let - ter yes - ter-day
Seems that all my dreams have
From my lit - tle sweet - heart
gone. a - stray,
far a - way,
I miss your smil - ing face,
She's awf - 'ly lone-some too,
I miss your
I know just
rit.
fond em - brace;
what I'll do,
I hope you miss me too,
I'll an - swer right a - way,
I love you:
and I'll say:
CHORUS With feeling
Sweet - - heart, I'm long-ing for you,
No-thing's been
right since we part - - ed,
Sweet - - heart, for-
-give me, please do,
Let's be the same
as when we start - ed;
I'm wrong and I've learned my les - - son, Some - - how I
need sym-pa-thy, so, Sweet - heart, we nev-er will part If
you will come back to me.
me.

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P. M. A. DEMANDS WITHDRAWAL OF A. E. A. "EQUITY SHOP" POLICY

Managers Charge Equity Has Broken Agreement of 1919 by Indirect Coercion — Federal Judge Knox Asked To Act As Umpire

The arbitration now under way between the Producing Managers' Association and the Actors' Equity Association over the complaint that Equity is using indirect coercion in forcing the "Equity Shop" on outside managers may result in the withdrawal of the "Equity Shop" program, in the event that the arbitration goes against Equity.

The complaint made against Equity by the Producing Managers' Association is that they have broken Clause No. 6 of the master agreement made by the A. E. A. and P. M. A. after the actors' strike in 1919. The fact of the complaint having been formally made was made public about a month ago, but it was generally understood that it had reference only to the alleged forcing of non-Equity actors to join the organization by threats of the Equity actors to refuse to play with them.

This is the first news of the much deeper and more serious import of the complaint registered by the P. M. A.

According to the specifications of the A. E. A.-P. M. A. agreement any controversy arising must be arbitrated. Accordingly, the P. M. A. appointed Arthur Hopkins as its arbitrator, and Equity designated Frank Gillmore. Hopkins and Gillmore met twice during the week just past, and not being able to reach any agreement on the issue, a person to act as umpire of the arbitration was selected, which is also according to the rules of the agreement.

Federal Judge John C. Knox was asked to act as umpire, but has not as yet accepted the appointment, according to reports.

Clause No. 6, which the P. M. A. claim has been breached by the "Equity Shop" stand taken by the A. E. A., reads as follows:

6. The Equity Association will not force or coerce directly or indirectly, or attempt to force or to coerce directly or indirectly any person or persons not a member or members of such Association to become a member or members thereof and will order its members or any particular member under penalty of discipline not to force or to coerce directly or indirectly, or to attempt to force or to coerce directly or indirectly, any such person or persons to become such member or members.

It is the contention of Equity, as explained by Frank Gillmore, executive-secretary of the organization, that as no attempt is being made to enforce "Equity Shop" on any managers other than those not members of the P. M. A., there is no just basis for the complaint.

"In our agreement we stated that we would not try to attain any measure outside of those allowed by it, but we made no agreement that affects our relations with managers outside the P. M. A.," said Mr. Gillmore. "Surely the members of the P. M. A. have no grounds to object to any arrangements we may make with some stock company in a remote corner of the United States. Yet, this is what their complaint of breach of contract amounts to."

The Producing Managers' Association, on the other hand, declare that the enforcing of the "Equity Shop" on outside managers indirectly affects them, because of several results of the possible success of the program. One of these is that the successful outcome of the Equity program would force every actor engaged by the outside managers to join Equity. Thus these same actors, who might be employed by members of the P. M. A. at some later date, would be coerced into joining Equity.

Another reason put forward by the P. M. A. is that many of its members are financially interested in shows managed by independent managers or members of the T. M. A. Thus regulations imposed on these outside managers would affect them.

The third reason advanced by the P. M. A. as alleged indirect coercion is that the present "Equity Shop" rulings might be imposed upon members of the Producing Managers' Association at the termination in 1924 of the present A. E. A.-P. M. A. agreement.

Mr. Gilmore asserted on Monday that Equity, in instructing its members as to their actions in enforcing the "Equity Shop," always clearly and painstakingly differentiated between the managers with whom they should not sign any contracts other than the new Equity contract, and the members of the Producing Managers' Association.

There is great probability that not only will Equity be forced to abandon its "Equity Shop" program in the event of an unfavorable decision in the arbitration, but that the Actors' Equity Association itself will be in danger of annhilation. This might come about if the P. M. A., bringing suit for breach of contract in the event of a verdict favorable to them in the arbitration, should win a large amount of money as damages.

LEFFLER & BRATTON JOIN P. M. A.

Leffler & Bratton, who belong to the Touring Managers' Association, last week joined the Producing Managers' Association. This firm is the fourth one to join the P. M. A. in the past week.

Leffler & Bratton will take out the "Greenwich Village Follies of 1920" this season. Last year three shows were taken out, but the "Greenwich Village Follies" will be their only attraction this year.

FULL SALARIES FOR CAST

The cast of the "Just Married" company, playing at the Shubert Theatre, went back to the full salary schedule, which prevailed before the beginning of the heated term several weeks ago.

In order to keep the piece running in New York throughout the summer the entire cast of the piece accepted a 25-percent salary cut. Business with the show has been excellent during the past two weeks.

PROTEST TO PRESIDENT HARDING

LONDON, Eng., Aug. 6.—The British Kinematograph Manufacturers' Association, which comprises all the film producers of Great Britain, has sent a cable to President Harding protesting against the proposed imposition of a 30 per cent ad valorem duty on films. The cable is as follows:

"All film producers in Great Britain express great anxiety at prospect of Tariff Bill, the terms of which would entirely preclude possibility of British films being seen in United States picture houses. This exclusion strikes a deadly blow at free interchange of Anglo-American ideals and aspirations. British screens are open to American films, which represent 85 per cent of pictures shown in Britain.

"This association would deeply deplore any artificial barrier raised in either country, as, owing to the existence of British film manufacturers being seriously threatened, proposed American activity would inevitably be followed by tariffs in this country, for which public agitation is now arising. In the interests of Anglo-American amity, we beg you to use your powerful influence to maintain same freedom for films as for stage plays and press telegrams.

"The films should be a greater link between our two nations than stage or press. —(Signed), A. C. Bromhead, Lieut.-Colonel, Chairman."

JOHNSON TO STAR IN REVUE

Jack Johnson, the ex-heavyweight champion, will be starred in a new all-colored revue, called "Put and Take," which opens at the Town Hall on Forty-third street on August 13.

The show is being produced by Irving C. Miller, Jack Goldberg, formerly booker for Loew's, and Walter J. Plimmer. Others featured in the show are the Creole Cocktail, Chappelle and Stinette, and Emmett Anthony, together with Tim Brym and his big band.

The book of "Put and Take" is by Irving C. Miller, and the music and lyrics by Perry Bradford and Spencer Williams.

Jack Johnson appeared last week at Gibson's Standard Theatre in Philadelphia in conjunction with an all colored bill presented by Irving Miller and Perry Bradford. He was paid $6,000 for the week, and played to capacity business.

CARNIVAL SHOWS BARRED

CUMBERLAND, Md., Aug. 8.—The city council last week passed an ordinance forbidding the issuance of licenses to carnivals, under penalty of a fine of from $500 to $1,000 each day that a carnival shows. This action was taken because of the carnival which played here last week under the auspices of the American Legion, which was guaranteed $1,000 for the use of its name. The legion had to attach the receipts to get the $1,000.

By a previous ordinance only three carnivals a year were allowed to play in Cumberland.

KANSAS CITY ORCHESTRAS OUT

KANSAS CITY, Mo., Aug. 8.—All of the downtown theatres are without orchestras this week as the result of the rejection of the managers' terms by the musicians. The musicians' contracts expired on August 1 and a 20 per cent reduction in the wage scale, a six hour day instead of five and a half, and a nine months' contract instead of twelve, were rejected by them.

"TEMPERAMENTALISTS" BRIGHT

STAMFORD, Conn., Aug. 6.—"The Temperamentalists," a satirical comedy in three acts, by Harry Wagstaff Gribble, was presented at the Stamford Theatre last night by Lee and J. J. Shubert. After its two days' engagement here the show will be produced in New York next Thursday night at the Bijou Theatre, under the title of "March Hares."

The play deals with individuals and types, some queer, and others artificial, and the author may or may not have had Greenwich Village in mind when he wrote the piece.

The locale where most of the action takes place is the home of Mrs. Rodney, whose daughter Janet is a teacher of elocution. The same occupation is followed by Geoffrey Wareham, who resides in the house with the Rodneys. Edgar Fuller, adventurer, arrives as the guest of Wareham, about the same time that Claudia Kitts, adventuress, guest of Janet, makes her appearance. These folk complete a company that affords many opportunities for the exhibition of different temperaments that seem to infect the imitative servants around the house. The guests are not adventurers in the fullest sense of the word, but rather they are in search of adventure, and they find it. The adventuress, Claudia, really has a husband who permits her to go on exploring expeditions when married life has a tendency to become monotonous. By a reversal of conventional costumes, it comes about that Janet's face is slapped by Geoffrey, who also slaps Claudia on the wrist when she tries to adapt herself to a situation created in an unusual imagination.

Edgar Fuller, the guest in search of adventure, is ready to emulate the cave man when Claudia's husband brings him to his senses, and toward the end of the play they are all on the road to recovery.

The play is unusually well written, with a fine sense of humor, keen satire and absurd situations, somewhat different than the general run of that seen in present day farces. It is a play that, while it might not suit the tired business man a hundred per cent, in one way will make a hit with him because he won't have to do much by way of analysis.

The cast acquitted themselves remarkably well. Alexander Onslow and Adrienne Morrison, who lead the company, have evidently studied their parts well and gave a performance that showed the artistic touch that might be expected. Norma Mitchell, Brandon Peters, Lucille Watson and others of the supporting company also gave an excellent account of themselves.

WILL NOT PASS ON SCRIPTS

An effort was made last week to induce the new board of film censors to pass on all scenarios intended for production, prior to their being filmed in order to save producers thousands of dollars which would otherwise be wasted if the films were not passed by the censors after the production. The effort failed, the board declining to read the scenarios on the ground that such a procedure was outside of their authority.

ACTOR BURNED TO DEATH

CHICAGO, Ill., Aug. 8.—The body of Gus Mau, 30, an actor, was found in his charred bed in a rooming house at 9 South Throop street Saturday morning. It is believed that the actor went to bed with a lit cigarette and set fire to the clothing.

THEATRICAL UNIONS PLAN TO FORM BIG CENTRAL ORGANIZATION

Will Include All New York Unions Engaged in Theatrical Work—Object Is to Strengthen Organizations and Centralize Executive Work

Plans are being formulated by theatrical unions to affiliate all the unions engaged in theatrical work under a central organization in New York city. The object of such action would be to centralize their executive work so that all of them could act in unison in the event of emergencies.

This Central Theatrical Federation, as it may be called, would include the Actors' Equity Association, The American Artists' Federation, the local stage hands' union, the local musicians' union, and the United Scenical Artists' Union.

They would be confined in jurisdiction to New York city alone, by reason of labor rules at present existing, but the labor leaders in back of this movement are content with the territory which they would control.

The only matter which is at present holding up the completion of the plans for the amalgamation of these theatrical unions is the present uncertainty of the status of the local musicians' union, the Musical Mutual Protective Union, which has been suspended from the American Federation, and consequently has lost its membership in the American Federation.

The main reason for the proposed amalgamation is the advantage to be gained in such closely-woven affiliation of the various unions in the event of the necessity for strike measures being taken by any one union.

At present in the event of a strike in one union it is necessary for its leaders to apply to the American Federation of Labor's Washington headquarters to obtain the permission of any of the allied unions to strike in sympathy.

With all the theatrical unions affiliated under one organization with a special charter from the American Federation of Labor, however, all the unions could strike at one time without applying to Washington. It is believed by union officials that such a power would vest them with a great advantage in their relations with the theatrical managers. It would really amount to a club ready at their hands at any time to be used in gaining the unions' objectives.

The value of such an organization to the theatrical unions, and its danger to the theatrical managers can be well realized in the example set by the present differences of the musicians in New York with the theatre managers. With no union affiliations to aid them in their present trouble, on account of having been suspended from the parent body, the musicians are forced to wage their fight alone. It is generally conceded that the theatre managers would not have attempted to cut their salaries so peremptorily had they not been cut off from their union ties.

"VILLAGE FOLLIES" REHEARSING

Rehearsals of "The Greenwich Village Follies 1920," which is destined to play the larger cities of the East and Middle West this season, are scheduled to get under way on Thursday morning under the direction of John Murray Anderson at Bryant Hall.

The principals of the company will be Savoy & Brennan, Hanford & Myers, Virginia Bell, Phil Baker, Olga Ziceva, Berkoff & Sister, Collins & Hart, James Clemons, Hap Hadley, Harry Gimble, Julia Silvers, Loretta Morgan, Mildred Mann, Dorothy Arnold, Olive Brower and Vera Carlton. Jack Manning is the stage director while John Sheehy is to preside over the company. Richard Maney will do the advance work.

NEW THEATRE FOR THE BRONX

Plans have been filed for the building of another new theatre in the Bronx. The theatre, which will be situated on a plot 238 by 89 feet, will be built by the Durmas Holding Company, from plans drawn by Alexander S. Desertly, at Westchester avenue and 162nd street, at a cost of $110,000. It will be a two-story edifice with store adjoining.

ORCHESTRA DISPUTE SETTLED

MINNEAPOLIS, Minn., Aug. 8.—The Minneapolis Symphony Orchestra, which threatened to disband owing to differences between the backers and the union musicians, will continue and open its season in October.

The disputes with the union are reported to have been settled.

SAM SHANNON MOVING

Sam Shannon, vaudeville agent and producer, will move from his present quarters in the Loew Building Annex to 160 West 45th street, and expects to be settled in his new office about the middle of the month.

"LISTEN TO ME" FOR THE WEST

"Listen to Me," a new musical comedy by Charles George, who wrote "The Soldier Girl," has been placed in rehearsal by Flesher and Comte, and will tour the middle west. George is to direct rehearsals.

NEW SEASON UNDER WAY

The theatrical season of 1921-1922 will get under way this week with four new productions as its initial efforts. The four plays are "Tangerine," with Julia Sanderson, which opened at the Casino Tuesday night. It is by Philip Bartholomae, Guy Bolton, Lawrence Langner, Howard Johnson and Carlo Sanders. "Honors Are Even," by Roi Cooper Megrue, with William Courtenay and Lola Fisher as co-stars, which opens at the Times Square on Wednesday. "March Hares," the first of the Shubert productions, at the Bijou on Thursday night, and "Duley," by George S. Kaufman and Marc Connelly, opens at the Frazee Theatre on Saturday night, with Lynn Fontaine as the featured player.

SKINNER PLAY REHEARSING

Otis Skinner began rehearsals on "Blood and Sand," his new play by Jane Cushing, at the Empire Theatre, where the piece is to run. In the cast are Catherine Calvert, Madeline Delmar, A. Romaine Callender, Harry Ashford, John Rogers, Guy Nichols, Charles N. Greene, Clara T. Bracy, Octavia Kenmore, Shirley Gale and Eleanor Seybolt. Iden Payne is staging the piece for Charles Frohman, Inc.

HAMMERSTEIN IN AUTO ACCIDENT

Ted Hammerstein, who was to have gone with "Tickle Me" next season, has been forced to cancel his contract due to injuries received in a motor accident at Dobbs Ferry, N. Y. In trying to avoid a crash with another car he went through a plate glass window, severing the main artery and four tendons of the left arm.

WIRTH SAILS FOR AUSTRALIA

George Wirth, the Australian promoter, left for Australia via England on the S. S. *Vasari*, and after touring the continent plans to arrive home next March.

A farewell party was given last week at the Cafe de Paris by Frank Wirth and a party of friends.

"OLD HOMESTEAD" OPENS AGAIN

BACON, N. Y., Aug. 8.—Augustus Pitou opens a revival of "The Old Homestead" here tonight. Walter Ayers plays the role of Uncle Josh.

"ALL STAR IDLERS" OPEN

The "All Star Idlers of 1921" came into the Eltinge Theatre for a week's run on Monday night, the personnel being comprised of members of the Lambs' Club who would rather work on the commonwealth plan than idle away the summer.

While one does not expect a show of this calibre to be a finished production, the "Idlers" is almost too crude to be shown before Broadway audiences. It is roughly slapped together, and the good spots are so far apart that they suffer from all the trash and hodgepodge that has preceded them.

On Monday night the show was a complete success for Reisenweber's, a jazz band of Frank Fay's walking away with first honors. Frank Fay also comes in for a big share of applause. Next to Fay, Nate Leipzig scored heaviest with his card tricks, while Fred Walton pleased in a pantomime bit. A burlesque Western melodrama got its quota of laughs and was marked by clever acting on the part of Herbert Corthell.

A very serious playlet entitled "The Door" was attempted near the end of the performance and proved interesting.

What there is of a book is credited to Will Morrisey. Leon Errol was programmed for the dancing and R. H. Burnside was given program credit for the ensemble.

ARCADIA OPENING POSTPONED

The Arcadia Theatre, which the Keith and Moss organizations are building in the Bush Terminal Building, will not open on Labor Day as originally planned, but will be opened some time in December, the date not being set as yet. This was made necessary by the unsettled conditions and the fact that several changes are to be made in the building of the house. The seating capacity is supposed to be 700, but attempts are being made to secure the first story of the Bush Terminal Building, for the purpose of erecting a balcony to increase the number.

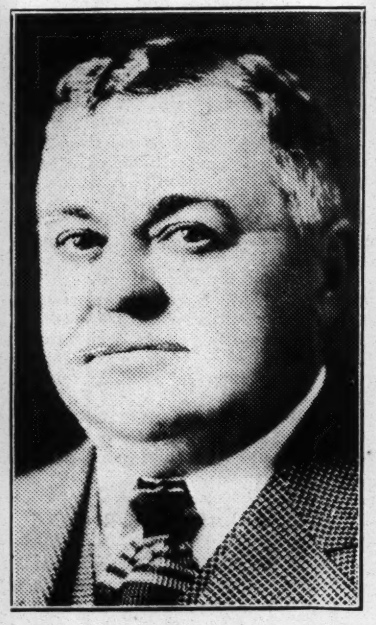
When the house opens, it will play super-features of motion pictures, with an admission price of two dollars.

"TAKE IT FROM ME" GOING OUT

Joe Gaites will start to rehearse "Take It from Me" this week, which goes on the road the latter part of September.

With the exception of one small part, the cast will be the same as last season.

Marjorie Sweet, who is now playing with "Up in the Clouds" in Chicago, will return to New York to play her original part in "Take It from Me."



HARRY HOLMAN

Finishes his New York run of six weeks at B. F. Keith's Palace.
Booked solid over Keith and Orpheum circuits until Aug., 1922. Thanks to managers, bookers and Thomas J. Fitzpatrick.

MOROSCO PLANS NEW CIRCUIT

Oliver Morosco has launched a new enterprise which will establish a string of production houses along the western coast, and will make the West theatrically independent of the East. The purpose of this venture is to give the coast cities first view of new plays intended for New York production. The enterprise is part of a tri-plan campaign that Morosco has inaugurated for next season.

Morosco outlined the first of these as follows. He has entered into an arrangement with several theatrical managers on the coast, and organized The Morosco Holding Company. The concern is capitalized at over $1,000,000 and will buy, lease and build theatres in several western cities. Los Angeles, San Francisco, Salt Lake City, Portland, Seattle, Spokane, and Denver are the cities principally concerned in this arrangement. In Los Angeles, he will install another production stock company, which will give him three such companies in that city. He will install a similar company in each of the other cities if conditions permit. Each of these companies will be used to present new plays whenever it is found necessary to do so. Visiting road shows will also be played at the theatres when found possible or convenient to do so. Plays destined for New York will be given preliminary productions here, and if found suitable will be produced there.

The second of his plans is intended as an outlet for his own picture productions, as well as for the pictures of First National. The vaudeville is to be booked from the coast, and will alternate with road shows, when such bookings are found available and desirable. Negotiations are now under way between Morosco and several of the independent theatre owners throughout the West for the aquisition by him of their houses. The consummation of these negotiations if successful will give Morosco a string of theatres reaching along the entire western coast.

The third of these plans is perhaps the largest enterprise in producing that any manager has undertaken this year. It is the first real sign of activity Morosco has shown for the past two years or so, during which time he was content to let others do the producing while he merely looked on. He has acquired a number of new plays from prominent authors, including the Harvard Prize Play, and will within the next two weeks or so start active production on all of them. The plays and their authors are as follows: "Love Dream," by Ann Nichols; "Good Bye, Letty," a musical version of "Sadie Love," by Avery Hopwood, Oliver Morosco and Warner Janson; "Wait Till We're Married," by Hutchinson Boyd and Rudolph Bunner; "The Lucky Ones," by Dorothy Donnelly; "The Copy," "The Rebound" and "Madame of Monterey." The authors of the last three were not disclosed. In addition he has several manuscripts now under consideration for possible production which will bring the list up to a dozen.

Among the casts for these plays are the following: "Love Dreams," Else Alder, Marion Green, late of "Monsier Beaucaire," Thomas Powers, Bertie Beaumont, and Paul Burne, late of "The Little Journey." "Wait Till We're Married" has Henry Duffy, Edna May Oliver, Wanda Lyons, Williams Roselle, Rapley Holmes, Ruth Donnelly, Katherine Kealred, Lucy Beaumond, and Louis Sydmuth. In "Good Bye, Letty" Charlotte Greenwood will be starred, and Little Billy and Louise Mink will appear.

In addition Morosco announced the picturization of "So Long, Letty" with Charlotte Greenwood playing the role she created in the original production. Morosco has just received from California the completed film of "The Half Breed," and it is now being titled and cut. It will be presented as an eight-reel feature, opening most probably at the Strand. "Slippy McGee," which was also finished on the coast recently, will arrive in New York next week, and will most likely follow "The Half Breed" into the Strand. All this activity on Morosco's part is exclusive of the touring of his road shows.

FILM MAKERS OPPOSE PROPOSED DUTY ON IMPORTED PICTURES

Thirty Per Cent Tax Proposed by New Tariff Bill is Being Fought by English and American Producers— A. E. A. Favors Tax

Active opposition is now being shown by the motion picture producers against the adoption of the proposed 30 per cent ad valorem duty on imported film. This proposed tax, which is now a part of the tariff bill now before Congress, was proposed by the Actors' Equity Association and other organizations interested in the motion picture industry from a purely economical and not business standpoint.

The extensive lobby against the duty now being conducted in Washington is having an important effect on the probable success of the measure. The producers are conducting a newspaper offensive against the bill, their powerful publicity organizations flooding the publication offices with articles urging the killing of the measure.

Last week an English organization of picture producers, the British Kinematographic Manufacturers' Association, cabled to President Harding a lengthy protest against the passing of the measure in its present form. This action on the part of the British producers is declared to have been inspired by American producers.

"The English producers," said Frank Gillmore, executive secretary of the Actors' Equity Association, "have little to lose by the adoption of this 30 per cent duty here. Their pictures have never found any appreciable market in this country, due to their patent inferiority and careless workmanship. English-made pictures constitute only a small part of the photoplays exhibited in England, the great majority of them coming from America. This duty is not put up to keep out the English pictures, but rather to keep the American producers from moving their production plants to Germany, Italy and France, where pictures can be produced at about one-fifth of their American value.

"Directly, the actors in the motion pictures made here would be affected by the exodus of the American producers, but indirectly over five times the number of actors affected would feel this movement. Mechanics, artists, costumers, builders, transportation workers and a host of other persons directly or indirectly working in the industry would be affected. Already three studios in Berlin have been acquired by American producers, and several others in France and Italy. If no effort is made to stop this sort of thing the domestic industry will perish."

Last week in the Senate a resolution was adopted calling for Secretary of Commerce Hoover to investigate the invasion of foreign-made films. This resolution was proposed by Senator Wadsworth, of New York.

This action, said Senator Wadsworth, may be preliminary to Congressional measures for the protecting of the domestic industry. The Commerce Department will be asked to submit facts and figures on the comparative costs of production, including the salaries of actors and directors.

In view of this development, the Actors' Equity Association is this week sending to Washington a representative to confer, if necessary, with the Department of Commerce and offer to the investigators any facilities which Equity may have to aid them in obtaining necessary information.

Frank Gillmore stated on Monday that he had written a letter to the Actors' Association in England, which parallels in organization the A. E. A. in this country, explaining the Equity's motives in striving for a prohibitive tariff on motion pictures. He said that his letter would undoubtedly clear away any possible misunderstanding in England among the actors about the issue.

EQUITY AND T. M. A. MAY CONFER

A conference between the Touring Managers' Association and the Actors' Equity Association on the "Equity Shop" issue came very near being a reality on Monday. The T. M. A. appointed a committee, the members of which held themselves in readiness to meet on a minute's notice, but nothing came of it. It is not known exactly what such a conference would bring out in the way of compromise, but it was generally understood that Equity would not depart from its program of enforcing the "Equity Shop," but would make concessions to the managers in the shape of extending the number of performances allowed per week, and would also concede to the managers the right to lay off during Holy Week and the week before Christmas without paying salaries.

MGRS'. CONVENTION ON AUG. 20

The convention of theatre managers and owners from the entire country, first announced by THE CLIPPER, will take place in New York from August 15 to 20. The convention, as previously reported, will attempt to organize the theatrical interests of the country "to obtain and to protect their just and plain rights."

The main aim of such an organization, if formed, will be to present a united front against the labor unions, stage hands and musicians principally.

STOCK BURLESQUE FOR TORONTO

TORONTO, Ont., Canada, Aug. 8.—The Star Theatre will open August 27th with stock burlesque as the attraction. George Walsh will be the director and producer of the company. Dan F. Pierce will be the manager. Mrs. D. M. Stair, the owner of the Star, is having the house redecorated and partially rebuilt. A company has been engaged from New York.

O'BRIEN SHOW OPENS

ATLANTIC CITY, Aug. 8.—The Neil O'Brien Minstrels, who played here at the Apollo, have a large company of singers, dancers and comedians who gave a real old fashioned minstrel show.

In addition to the usual first part, two comedy afterpieces were given, one a sleeping-car skit and the other "The Highbrows-Masquerade," in which a female impersonator did an old fashioned girl and later a Spanish senorita.

The settings are especially good and the show a good one.

MANAGERS JOIN P. M. A.

The list of managers who have agreed to accept the new "Equity Shop" contracts was increased last week by three more. These three are Brock Pemberton, the Theatre Guild, and Pat Rooney for his "Love Birds" company.

Other managers previously reported signing the new Equity contracts are Joe Weber, Carle Carleton, Ned Wayburn and the producers of the Greenwich Village Follies.

"TEN NIGHTS" IN FILMS

Case Russell's picturization of "Ten Nights in a Bar Room," with John Lowell as Joe Morgan was screened at the Glove Theatre in Gloversville, N. Y. The film was directed by Oscar C. Apfel and produced by Blazed Trail Productions, Inc., and adheres closely to the original story, with the exception of one or two places where modernization was necessary for effect.

PARK OPERA CO. CLOSES

BALTIMORE, Md., Aug. 8.—The Grand Opera Company closed last week at Carlin's Park and the Russian Symphon Orchestra opens next week.

MAGISTRATE SCORES ACTOR

Kenneth Harlan, well known as a motion picture actor, who has played opposite such stars as Constance and Norma Talmadge, was haled into court last week by his wife on the charge of disorderly conduct, and after receiving a scathing lecture from Magistrate Ryttenberg in the West Side Court was allowed to go free.

Mrs. Florence Harlan, formerly a Ziegfeld chorus girl, who lives at No. 118 West Forty-fifth street, told the court that her husband had treated her abominably, even beat her, both before and after she was forced to leave him a week ago. She showed Magistrate Ryttenberg her arms, which were black and blue from the movie star's assault.

Mrs. Harlan testified that her husband had entered her apartment and started an argument which led to him grabbing her arms until she winced from the pain of his strong grasp.

"A week before that," said Mrs. Harlan, "while we were at a hotel on Long Island he drove me out at night clad only in a nightgown. I had to appeal to the police for protection. Once he even attempted to throw me out of a hotel window. Since I left him he has followed me around and humiliated me. At Long Beach last week he was arrested by the police for trying to prevent me riding in an automobile with two gentlemen friends of mine."

When Magistrate Ryttenberg dismissed the summons against Harlan he ordered the actor to keep away from his wife.

"During the fourteen months you have been married," said the magistrate, "you seem to have had a large number of difficulties. Some of them were probably incidental to married life, but others were of a more serious nature. However, you have suffered the humiliation of being brought to court to face these charges by your wife, which I believe will make you realize you're wrong, and I will dismiss the summons."

ROONEY GETS "LOVE BIRDS"

Pat Rooney has taken over entire control of "Love Birds," in which he is starred, from Wilner-Romberg, Inc., original producers of the show. Rooney has formed a new corporation, Love Birds, Inc., of which he is president.

When the show closed in the early part of June after running for several months at the Apollo Theatre, the producers were in debt to the amount of approximately $50,000. Rooney, who worked on a salary and percentage basis, was owed around $7,000, and one week's salary was owed the company. Rooney paid off all the debts, liquidating them at 50 per cent. The company's claim, which is being handled through Equity, has not as yet been paid. Rooney has offered to liquidate the Equity claims at 50 per cent also, but as yet his offer has not been accepted. The matter is being submitted to the actors owed, and an answer will probably be given Rooney at the end of this week.

Attorneys Harry S. Hechheimer and Harold Gumm acted for the creditors, one of whom was Edgar Allen Woolf, the writer of the book of "Love Bird," to whom $6,700 was due.

"Love Birds" will open with a partly new cast in Brooklyn on September 12th, and will play the subway circuit. After completing its New York tour it will go to Chicago, where it will open at the Studebaker Theatre for an indefinite run.

NEW HOUSE FOR STAMFORD

STAMFORD, Conn., Aug. 8.—A new theatre, costing $432,000, is to be built at the corner of Main and South streets by C. William Wursten and E. O. Gordon of New York. The house will seat 1,700. The stage will be built so that it can accommodate any sort of entertainment. The architect is Eugene De Rosa of New York.

MERRY WIDOW OPENS AUG. 24TH

The revival of "The Merry Widow," which Henry W. Savage is sponsoring, will open its preliminary run at the Park Theatre, Bridgeport, Conn., on August 24, playing three days, then it goes to Newark for a week, and into the Knickerbocker Theatre for a run.

"TIPS" IS CLEVER COMEDY

"Tips," a new comedy by Winchell Smith and Tom Cushing, was presented at the Stamford Theatre, last Thursday night by John Golden, giving to a large audience a play that was the last word in artistic merit, and of gripping interest throughout the entire performance; a play that bids fair to become one of the most popular comedies of the season. The production is replete with laughs and comical situations, with nothing vulgar, suggestive or unwholesome.

The story has to do with the trials and persecutions of a rector and his niece, by a gossipy and narrow-minded community that is fairly represented in a vestry. The appearance of a millionaire's son who falls under the influence of the minister, and also falls in love with the niece and gets into a scandalous story started by an evil minded woman; the coming of the young man's father, to bring the vestry to its senses, and, by the use of his means, to afford a demonstration of what a church can do when its minister has no finanical worries and has living conditions as good as any of his parishioners, forms part of the story, which closes with the proper culmination of a love affair, and the prospects of the conversion of a pharisaical crowd who have been made to see what humbugs they are.

The play is more or less of a sermon minus the preaching; it illustrates Christianity by deeds rather than pious phrases, and, if the performance was a trifle longer than usual it was due to the audience who interrupted the piece with their continuous laughter, showing its appreciation and giving approval to the sentiments it expresses.

A notable cast was assembled for the play. Harry Davenport, whose role is that of the minister, upholds the traditions of his family with his artistic interpretation of a big part. The role as portrayed by him is more like the true type of clergyman who is the backbone of many a small town parish, with his boundless faith, keen sympathy and unfailing loyalty and sturdy manliness. Blythe Daly gives promise of becoming one of our leading young women of the stage, has ample opportunity to achieve fame in her role of Diane, the rector's niece. Her performance was praiseworthy and no one failed to admire her graceful presence. Donald Foster as "Kenneth," last seen in a leading part in "Three Wise Fools," also did well. Frank Monroe, who has been seen in a number of plays, most recently in "The Three Live Ghosts," gave an unusually clever performance as Cornelius Jamieson, contributing greatly to the success of the play. The show closed here and will be seen in New York shortly.

SEEK TO STOP FIGHT FILMS

Canon William Sheafe Chase, of the International Reform Bureau and the Lords Day Alliance, has announced that he will make a direct appeal to Governor Miller to suppress the Dempsey-Carpentier films on the ground that they are immoral. Chairman Cobb of the Censor Board refused to stop their exhibition, claiming that the films were not under his jurisdiction, inasmuch as they were placed on exhibition forty-eight hours before the commission took office.

"It is most surprising to have as good and experienced a lawyer as Mr. Cobb declare that the commission is without jurisdiction to stop the exhibition of the Dempsey-Carpentier prize fight pictures, or any immoral pictures, if they were placed on exhibition prior to August 1," Canon Chase said. He declared that the law giving the commissioners the right to revoke permits for films was intended to cover just such a case.

CAMERA MAN ARRESTED

SAN FRANCISCO, Aug. 8.—Arthur Powelson, chief camera man for the Beatrice Michelena Studios, and formerly with the Pathe Company in New York, was arrested here recently on a charge of embezzlement.

The charge was made by George Middleton, husband of Beatrice Michelena, who alleges that Powelson has been selling studio materials and pocketing the proceeds.

RELATIONS BETWEEN MGRS. AND STAGE HANDS NEAR BREAK

Contracts Expire on September 1st When New Arrangements for Next Season Are To Be Made — Managers Strong on Demand for Cut in Wages

The difficulties between the theatrical managers and the stage hands' union are now coming to a head, due to the drawing near of the end of the present contract between the two, which ends on September 1st. The main opposition to the demands of the stage hands has been made by the Touring Managers' Association and the burlesque managers, the latter group, however, having declared open war on the unions. The Producing Managers' Association has not as yet made any particular requests of the stage hands regarding the terms to exist for next season.

The National Executive Board of the International Alliance of Stage Employees was in session at the union's headquarters on Fortieth street on Monday, undoubtedly with the purpose of formulating their demands, which will be presented at the meetings with the various managers' organizations during the next few weeks. This conference of the executive board is in the nature of a special meeting, as most of the directors have come to New York to attend it from all parts of the country.

The news of the calling of a general convention of theatrical managers and theatre owners from all over the country has probably influenced the calling of the meeting of the Executive Board of the I. A., as this managers' convention, which is scheduled to take place the week of August 15th, will have for its principal business the adoption of plans to defeat the aims of the stage hands' and musicians' unions, which are called unreasonable by all the managers and theatre owners.

The annual contract made between the theatrical producers and the stage hands' union terminates on September 1st, and it has been the custom during past seasons to have the terms for the new year drawn up and agreed to during the first part of August.

In past years the terms of the stage hands' and musicians' agreements have been generally fixed by the United Managers' Protective Association, through Lignon Johnson, attorney for this organization. The U. M. P. A. is composed of managers from practically all of the branches of the business, touring managers, producing managers, independent, stock and, up to the present summer, burlesque managers. The burlesque managers, however, have resigned in a body from the U. M. P. A. on account of their desire to fight the closed shop alone.

This season, however, the U. M. P. A. will not be the sole mediator in the fixing of the terms of the year's contract. The Touring Managers' Association has publicly served notice of its intentions that it shall be represented officially on any committee appointed to arbitrate with the unions. The coming convention of theatre owners and theatrical managers will also undoubtedly appoint a committee to negotiate with the unions and it is likely that committees from each of these various organizations will jointly confer with the representatives of the stage hands' and musicians' union.

COPLEY SQ. TO OPEN LABOR DAY

BOSTON, Mass., Aug. 8.—The sixth season of repertoire will open at the Copley Theatre here on Labor Day with a presentation of John Galsworthy's "The Mob," to be followed by Sir Arthur Wing Pinero's "Trelawney of the Wells," which has not been seen in Boston in many years.

The cast, under the direction of Henry Jewett, will include E. E. Clive, Nicholas Joy, Walter Kingsford, Lawrence Cecil, Paul Hansell, Clifford Turner, Alexander Sarner, May Ediss, Katherine Standing and Margaret Pitt. The new members of the company will be Percy Foster, Moffat Johnston, George Tawde, Evangeline Hilliard, Deidra Doyle and Diana Wilson.

846 GIRLS APPLIED FOR JOBS

Billy Arnold, who is staging the "History Pageant" for the Moulin Rouge, advertised in the Sunday papers for girls representing types and historical characters of Helen of Troy, Marie Antoinette, Cleopatra, Madame Du Barry, Mary Queen of Scots and Queen Elizabeth "and other beautiful women of history."

Exactly 846 females of all shapes and sizes put in an appearance at the required place and time, swamping Mr. Arnold and his assistants. Evidently history repeats itself, as far as types and characters are concerned, anyway.

YIDDISH ACTORS AMALGAMATE

Both factions of the Yiddish Actors' Union who have been engaged in an eight-years' war upon each other were amalgamated last week after a series of meetings. The new union will be part of the Actor's Equity Association, and will have control over all Yiddish actors in this country and Canada. An attempt is to be made to unionize the Yiddish actors of Europe as well.

METHODISTS MAY LIFT DANCE BAN

Joe Henry Smythe, a prominent Philadelphia Methodist minister, and a dancing master, issued a statement last week stating that the Methodist Church would soon lift the ban against the actor, the dancer and card player proclaimed last year by Bishop Joseph F. Berry.

SELLOUTS IN CHICAGO

CHICAGO, Ill., Aug. 8.—Improved weather has enabled local theatres to enjoy a bit of fortunate business. Most of the local playhouses reported sellouts for the entire week past. "The Pageant of Progress" may be of some assistance to the theatres, but the managers say that the audiences are made up chiefly of the old regulars who have been finding that "ninety in the shade" and playgoing do not mix.

"Up in the Clouds," playing the Garrick, had three sellouts the past week. "Smooth as Silk," at the Cort, reports turnaway business. Col. Bill Roche, who is looking after affairs at the Majestic while Manager Tinsdale is vacationing, stated that he has turned nearly 25,000 people away from that playhouse last week. "The Bat" is doing an exceptionally big business at the Princess. "The Passing Show," at the Apollo, has taken on a new lease of life and business is said to have taken a sudden jump. The State Lake, McVicker's and the Rialto all reported big business last week.

The Ringling Brothers and Barnum & Bailey Circus, playing its final week in Grant Park, report that business has been exceedingly big during their stay here.

The management of the "Pageant of Progress" now in session on the Municipal Pier, report that paid admissions to the exhibition so far have exceeded $2,500,000.

"THE HERO" FOR BELMONT

"The Hero," the Sam Harris play by Gilbert Emery, will open a run at the Belmont Theatre in New York on Labor Day. Richard Bennett and Robert Ames will be the leading players. The play went into rehearsal this week, and will have several out-of-town tryouts before it comes in.

"LIGHTNIN' " BUSINESS BIG

"Lightnin'," which is scheduled to close on August 27, is experiencing a remarkable upward trend in box-office receipts. Previous to the announcement of its closing date business had dropped to a marked degree, but since the announcement the show has been accommodating capacity houses.

SHUBERTS GET THE FORREST

The Shuberts have acquired the Forrest Theatre in Philadelphia for the use of Shubert Vaudeville. This theatre, conceded to be one of the handsomest and most richly appointed playhouses in this country, has been managed and booked by Klaw & Erlanger since it was built. By reason of its large seating capacity and central location on Broad street, it is regarded as the most desirable playhouse in the Quaker City.

The Shuberts have taken over the entire office building, which occupies the whole block at Broad, Walnut, Samson and Fifteenth streets. In addition to the theatre the building contains stores on Broad and Walnut streets and offices. By taking title to the Forrest Theatre the Messrs. Shubert now control and operate four other first-class theatres in Philadelphia, namely, the Lyric, Adelphi the Chestnut Street Opera House and the Walnut.

Mr. Lee Shubert said recently that when the season of Shubert Vaudeville is inaugurated in September they will in all likelihood have two theatres in Philadelphia devoted to the new class of entertainment, the other theatre being the Chestnut Street Opera House. This is now being renovated for vaudeville purposes.

BLAMES WIFE FOR LOSS OF JOB

Nat Salzman, orchestra leader at the Hotel Lorraine, charged that his wife, Evelyn, who recently obtained a divorce from him, had caused his discharge from his former position as leader of the Pennsylvania Hotel grill and Rector's orchestras, in an affidavit he made last week in opposition to the motion made by his wife that he be punished for non-payment of alimony.

Although Mrs. Salzman denied the allegations to his affidavit, Justice Burr in the Supreme Court dismissed her motion, since her papers did not show that she could not collect the alimony by sequestration proceedings.

Salzman alleged that his wife visited the Pennsylvania while he was playing there and raised a disturbance. She also called at Rector's, he said, and slapped his face right in front of diners.

SUES HENRY MILLER

LONDON, Aug. 6.—Leonora Harris, an American actress, was granted a judgment for £417 17s last week against Gilbert Miller, the producer, who is to be general manager for Charles Frohman, Inc., of New York, whom she sued for breach of contract.

Miss Harris alleged that she had been contracted to appear in "His Lady Friends," in which she was to play the part of "Lucille," at the salary of £25 per week. She said that she rehearsed the part and played it at the play's premiere in Brighton last year, but was discharged after the first performance. She testified that Miller had told her that she had been "mis-cast," and asked her to resign. She returned to New York after that, but could not get an engagement, so returned to England and started suit.

WOODS WILL HAVE TEN

A. H. Woods will have five shows on the road and five new productions this season, according to present plans. Four companies of "Ladies' Night" and one company of "Happy-Go-Lucky" will be sent out. Of the five new shows of the Woods' office, one, "Getting Gertie's Garter," opened last week at the Republic, and two, "Back Pay," in which Helen Mackellar is starred, and "The Pink Slip," which will feature Bert Williams, are now in rehearsal.

The two other plays to be presented this year are "Who's Who" and "The Reckoning."

"NOBODY'S MONEY" OPENS

The first performance of Lawrence Weber's production, "Nobody's Money," by William Le Baron, took place on Monday night at the Broadway Theatre, Long Branch.

In the company are Wallace Eddinger, Helen Lowell, Will Deming, Regina Wallace, Jean Robertson, Shirley De Me, Robert Strange, Frederick Raymond, Jr., Howard Gould, Philip Lord and William J. Brady.

MORE TROUBLE OVER HOWARD CAR

CHICAGO, Ill., Aug. 8.—There is a likelihood of a Grand Jury investigation and serious charges in the matter of the disappearance and burning of Willie Howard's car. Some weeks ago the report that the car had been stolen and was later found burned on a roadway aroused the curiosity of the Police Department. Frank Breen was arrested in connection with the theft, but refused to make any reply to numerous questions asked him. Later attempts were made by Howard, John J. Garrity and several others to have Breen released, but the authorities refused to let him go. The several stories told concerning the theft and burning of the car do not coincide and the police are curious to find out just what happened. The car was insured for $3,500. Howard is said to be willing to waive the insurance money and have the entire matter dropped, but the police are insistent upon learning the entire history of the affair, which it has been charged, is a "frame up."

"BATHING BEAUTIES" BARRED

The first motion picture to feel the bite of the official scissors of the new Motion Picture Censorship Committee of New York State was a news reel from which a scene depicting the revels of a happy bunch of Texas bathing beauties, attired in one-piece bathing suits, was cut last week.

The Pathe Motion Picture Company, whose news reel contained the scene of the bathing beauties, has announced its intention to contest the action of the censors in eliminating the scene. An appeal has already been made to the entire board, as provided for by the State law. If the board upholds the original action Pathe will carry the case to the State Supreme Court.

The Pathe Company, according to information, hopes that the Censorship Board will not reverse the decision, so that it will be enabled to obtain the Supreme Court opinion as to what sort of scenes a news reel may have.

ZIEGFELD TO CUT SALARIES

CHICAGO, Ill., Aug. 8.—Florenz Ziegfeld, who is in Chicago visiting his parents, stated last week that he is going to reduce salaries and also admission prices at least one-third. Performers, musicians and stage-hands must all be content with this cut if the theatre is to be allowed to continue, he said.

"Theatre admission prices must come down," said Ziegfeld. "The big salaries are going to dwindle quickly. I am paying seven people in my production $1,000 a week each. I'll have to keep on doing so as long as my contracts last, but after that no more such outrageous salaries.

"It seems to me that the dramatic shows ought to be able right now to charge much less than they do. They have only a handful of actors in the cast and few scenes, yet they charge as much as the girl and music shows with their heavy expenditures."

"SUN-KIST" REOPENS LABOR DAY

"Sun-Kist," the Fanchon and Marco show which recently closed at the Harris, after playing there and at the Globe previous to that, will reopen on Labor Day in Wilmington. It will tour the East and South, for several months. Fanchon and Marco also plan to leave for the Coast during the Winter to prepare a new show for next season.

Several changes will be made in the cast when the show opens, which will include Don Barcley and Dell Chain, Lucetta Carvera, Larry Beck and others.

COLONIAL REMODELED

CHICAGO, Ill., Aug. 8.—When the Colonial was relighted Sunday night with Fred Stone in "Tip Top," a great change was noticeable in the interior of the theatre. The task of rebuilding the playhouse was completed Saturday night. The stage boxes and rear main floor loges have been ripped out. They were not desirable, and now they are no more, though their going slightly reduces the seating capacity of the Colonial.

MUSICIANS STRIKE FAILS TO CRIPPLE BOADWAY'S THEATRES

New York Declared to Be "Open Territory" for Any Musician —Organs Supply Film House Music but Vaudeville Has Orchestras

Despite the strike order issued by the Musical Mutual Protective Union, motion picture and vaudeville shows went on as per schedule, notwithstanding the fact that some of the Broadway film shows were without musicians on Sunday and union men failed to show up at New York and Brooklyn vaudeville houses on Monday.

The Broadway picture theatres are getting along with mechanical pianos and organs for instrumental music, and the vaudeville houses have either replenished their orchestras from the ranks of out-of-town musicians or are using only a piano to supply the music essential to their programs.

On Monday Keith's Palace Theatre had a full orchestra, all made up of musicians outside of the local union's membership, which was led by Owen Jones,

At Keith's Orpheum, in Brooklyn, Louis Reinhardt, the orchestra leader, stuck at his post, but had an entirely new orchestra.

At the New Brighton Theatre at Brighton Beach the new orchestra, organized on Monday to take the places left vacant by the striking musicians, went through several interesting changes. Seven musicians rehearsed the music before the matinee performance, but when the time arrived to open the show three of them changed their minds and decided not to play. The remaining four, without a bona-fide leader, stuck and played, following the piano player, through the first half of the bill. After intermission, however, only two musicians were left in the pit, the drummer and the pianist—the other two having joined the strikers. The two left finished the show to the best of their ability.

At the Eighty-first Street Theatre on Monday, Joseph Cutler, the same leader who has been officiating at this house during the past month, conducted an orchestra made up entirely of new men.

At Loew's American, a piano supplied the music for the acts in the theatre and an organ was used for the pictures on the bill. On the American Roof a piano supplied the necessary music.

At Proctor's Fifth Avenue Theatre and Keith's Riverside Theatre new orchestras, with new leaders, played on Monday.

In a few cases musicians belonging to the local union did not go out on strike with the vast majority of the 2,000 employed in the theatres declared unfair by the union's officials. The number of loyal musicians is as yet very small, however.

The Musical Mutual Protective Union is conducting the strike without any aid from the parent body, the American Federation of Musicians, from which organization it was expelled several weeks ago on account of alleged disregard of the rights of outside musicians belonging to the parent body. On this account it cannot expect any assistance from the local stage hands' and theatre employees' unions, which are bound to regard the local union as "non-union."

President Joseph N. Weber, head of the American Federation of Musicians, stated on Monday that on account of the local union having been expelled, New York was "open territory" for any musician from any town who wished to come here.

The Musical Mutual Protective Union, which numbers about 10,000 musicians among its members, announced through Henry V. Donnelly, acting-secretary, on account of the suspension by the board of directors of the elected secretary, that the musicians were not striking, but had been "locked out."

The theatre managers asked that the musicians accept a twenty per cent. cut in pay two weeks ago, at which time they handed them all two weeks' notice. Several meetings were held by the musicians to discuss the situation, and although a large number were willing to accept the cut, the majority refused it, and accordingly walked out on Saturday and Sunday.

The ranks of the local musicians are split into two camps. Some of them are pro-Weber in sympathy, while others are standing in back of the present officials, who supplanted the officials suspended by the board of directors, charged with misconduct in office.

The appeal for reinstatement in the A. F. of M. made two weeks ago by the local union has not as yet been acted upon. It is common belief that a movement is on foot to form a new local union which will be organized under the protection of the parent organization. The difficulty in this, however, is that those leaving the present local will have to give up any claim to the treasury of the M. M. P. U., which is said to be around $500,000.

Last week several musicians called on President Weber at the Federation headquarters on Fortieth street, and asked him if he would ever recognize the M. M. P. U. To this query Weber refused to give an answer. When asked if in the event a new union was formed, if those musicians who did not go on strike, but made individual arrangements with their managers, would be kept out of the organization, Weber emphatically stated that the new organization, if formed, would not bar them.

BOSTON'S SEASON OPENS MONDAY

BOSTON, Aug. 8.—Boston's theatrical season will officially open the week of August 15, when three plays will come into local theatres. "A Wise Child" will open at the Colonial Theatre, presented by Charles B. Dillingham; "Enter Madame," presented by Brock Pemberton, will open at the Selwyn; Walter Scanlon, the Irish singing star, will open in a new play, "Irish Eyes," at the Shubert-Plymouth.

George M. Cohan's hit, "The O'Brien Girl," which has been the only play in Boston for the past two months, will continue until September 3, when it is scheduled to leave for Chicago.

CONCERT HALL FOR MONTREAL

MONTREAL, Can., Aug. 8.—The St. Denis Theatre is being remodeled by N. L. Nathanson, the proprietor, and will be opened the latter part of this month as a concert hall, playing concerts, concert parties and opera companies. The theatre will be partially rebuilt to suitably house the new type of attractions.

"BACK PAY" REHEARSING

A. H. Woods has placed in rehearsal his new play, "Back Pay." The piece in which Helen Mackellar stars will open at the Eltinge, Aug. 29. In the cast are:

Elwood Bostwick, Hermione Shone, Fleming Warde, Mary Shaw, George Barnum, Lucille La Verne, Carmen Nesville, Judith Vosselli, Maureen Olsen, Albert Sackett, E. S. Walton, Leo Donnelly, John T. Dwyer, John Charles, Donald Hall, F. Edwards, Edward Power and Harry C. Bradley.

HENRY MILLER OPENS

ATLANTIC CITY, Aug. 8.—Henry Miller and Blanche Bates opened their engagement here today in "The Famous Mrs. Fair," which ran for some time in New York. The cast of the show was recruited from the ranks of "Fidelity," a non-union organization of actors, and includes Mary Louise Walker, Marjorie Williams, Wanda Archer Crawford, Kathryn Meredith, Netty Hall, Bert Leigh, Lynn Staling and Elmer Brown.

CHICAGO LOWERS PRICES

CHICAGO, Ill., Aug. 8.—Prices of admission to the majority of Chicago theatres, already readjusted by some of the standard playhouses, will undergo a further recession with the opening of the new season.

It is said that Shubert theatres here will charge $2.50 and $2 for the best seats. An early season play, headed by well known stars will play at a $2 top and at midweek matinees for $1.50. The short-cast comedies and farces will be regularly at $2 for evening performances without the usual 50 cents increase for Saturday and holidays.

The Chicago managers do not see at this time any promise of important reductions in their outlay. Theatre rentals, they claim, are terribly high, and the managers have an agreement with local musicians to keep them on their present scale. In the light of this agreement they may not find it easy to revise the scale of the stagehands, with whom a new agreement is to be made or the old one extended.

DIXIE AVERS NOT RESPONSIBLE

CHICAGO, Ill., Aug. 8.—Dixie Davidson, known professionally as Dixie Avers, was not held responsible for the shooting of Walter Chambers on Thursday. A coroner's jury found that Chambers had committed suicide. The couple had been keeping an apartment together. Miss Davidson testified that Chambers came home on Thursday, after having lost a large sum gambling. He was despondent. He asked her for a glass of water and when she had gone to the rear of the apartment to get the water she heard a shot. Hurrying to the bedroom she found Chambers dead with a bullet through his brain. Miss Davidson is well known hereabouts in vaudeville circles.

"OPEN SHOP" FOR GAYETY

MONTREAL, Canada, Aug. 8.—The Gayety Theatre, which plays the Columbia Wheel burlesque show, is advertising for men to take the places of the union men employed last year. B. M. Garfield, the manager, stated that he would give the preference to ex-service men. He said that he had offered the union men the same wage scale as last year's but they had refused to accept it and work under the open shop plan.

The Gayety, which has been redecorated, will re-open on Labor Day, September 5.

UNIVERSAL LEASES CENTRAL

The Universal Film Company has leased the Central Theatre, situated at Broadway and 47th street, directly opposite the Palace, for a period of one year beginning September 4. The sum paid is said to be $100,000. The Central is to be used for the showing of Universal special features, which means that there will be no Shubert Sunday concerts run there.

WILLIAM and JOE MANDELL

The only original act of its kind in vaudeville. Booked solid in the B. F. Keith theatres until 1923. Direction Bernard Burke. Imitators will please originate (don't imitate). This act is fully protected.

"CAMEO GIRL" GOING OUT AGAIN

Negotiations are under way which may result in Sam Shannon, the producer, taking over "The Cameo Girl," in which Adelaide & Hughes were starred, which stranded while playing in Boston several months ago.

The show, which was financed principally by Paul Wooster, a Wall Street broker, whose wife wrote the score, cost its backers in the neighborhood of $75,000. The Actors' Equity Association was forced to wire $1,500 to the members of the company to bring them back from Boston. An attachment was placed on the costumes and scenery of "The Cameo Girl" in Boston by Equity, although as yet no suit has been brought to recover the salaries owed, which are around $12,000. The Equity officials are confident that their members' claims will be paid in full.

Paul Arlington, Inc., the costumers, have also placed an attachment on the effects of the show for $4,000. This amount represents a note for that amount due on costumes. H. S. Hechheimer represented Arlington in this action.

TO WAR ON SUNDAY OPENINGS

QUEBEC, Can., Aug. 8.—Following the meeting of a committee composed of representative clergy and laity here last week, at which it was decided to wage war upon theatres opening their doors on Sunday, in violation of the Lord's Day Act, the committee has determined to take legal action against several theatre managers who remained open on Sunday despite the efforts of the committee. The Empire, The Francais and the Classic Theatres all remained closed on Sunday. The committee is determined to wage a war to the finish upon Sunday openings.

ACTRESS LEAVES $4,000 ESTATE

Marion Chapman, who died July 10 at Bayside, Long Island, left an estate of not more than $4,000 in personal property, and no real estate, according to the application for letters of administration filed last week in the Surrogate's Court by Leonard Gallagher, her husband.

Miss Chapman supported E. H. Sothern in his production of "If I Were King," and also played for a number of years in vaudeville.

NO MUSIC IN B'WAY HOUSE

The orchestra at the Central Theatre, where "Thunderclap," a William Fox special is being shown, walked out on strike at 2.15 Monday afternoon. The men at this theatre had not been out and had not given notice of walking out, according to Mr. Myers, the manager for Fox. There was no musical accompaniment during the afternoon show, and a pianist at night.

BERCK IS ASSISTANT MANAGER

SAN FRANCISCO, Cal., Aug. 8.—Julius Berck is now the assistant manager and treasurer of Loew's State Theatre, Oakland, and with the closing of the Oakland Orpheum during the Summer season, the State is doing an unusually big business at every performance, and a most remarkable condition is the big attendance at the daily matinees.

NEW VAUD. HOUSE FOR BKLYN.

A new theatre seating 3,000 persons is being erected at Grand and Keap streets, Brooklyn, by the Small Amusement Co.

The house will book independently and open October 1st with vaudeville.

Sigmund Solomon, formerly at the Olympic, Brooklyn, will be the resident manager.

LEON LEITRIM ARRESTED

Leon Leitrim, dancing partner of Florence Walton, was arrested last week by the authorities at Hackensack, N. J., charged with driving his automobile, in which Miss Walton was a passenger, at fifty miles an hour, while intoxicated. He was held without bail.

WOMEN'S ORCHESTRA AT B'WAY

Following the strike of musicians at the vaudeville houses on Sunday, the orchestra at the Broadway Theatre was replaced by another of eleven women.

VAUDEVILLE

LOEW'S STATE TO OPEN ON AUG. 18th

TO SHOW ACTS AND PICTURES

The new Loew's State Theatre, at Broadway and Forty-fifth street, will be opened to the public on Thursday, August 18. While the policy of the theatre has been not announced, or definitely decided, it is practically that the theatre will play vaudeville and motion pictures, as stated in THE CLIPPER several weeks ago. The theatre will operate under a split week policy, playing eight acts and a feature motion picture, giving three performances a day. The split will be held as usual on Monday and Thursday. The house seats $3,500.

The reason for this policy is laid to the fact that the house will not be competing with any in the immediate neighborhood. The Broadway, which is at Forty-first street and Broadway, plays the policy of eight vaudeville acts and a feature picture, but plays its shows a full week instead of a split. The American, at Forty-second street and Eighth avenue, which is also owned by Loew, plays eight acts and pictures on a split week basis, but draws most of its business from the residential section of Eighth to Tenth avenues, and the side streets in the neighborhood. The State, it is expected, will be supported mainly by transient trade. The nearest vaudeville house to the State is the Palace, which plays an entirely different grade of vaudeville than that which the State is expected to play. The nearest motion picture house is the New York Theatre and Roof, across the street from the State, which will be used to draw those patrons desiring to see pictures only, and for the overflow, if any, from the State.

GOETZ BRINGING BIG ACT OVER

PARIS, France, August 8.—The entire company of Chauves-Souris players, a company of Russian vaudeville actors, who have scored a sensation in Europe, will be seen in New York this coming season, according to the contract made by E. Ray Goetz with Nikita Balieff last week. The players will sail for New York immediately after their coming engagement in London.

The Chauves-Souris—meaning The Bat—was a famous theatre in Moscow before the war. The present company played there. A number of American managers have been bidding for the Russian show. Goetz and his wife, the actress Irene Bordoni, sailed for America last week.

WHERE IS MERCEDES SMITH?

A communication of importance for an artist by the name of Mercedes Smith is in the possession of the Vaudeville Managers Protective Association, Columbia Theatres building, New York. Anyone knowing the whereabouts of Miss Smith will confer a favor by having her write to the V. M. P. A.

O'NEILL GETS SHUBERT RELEASE

Paul O'Neill, the dancer, has secured his release from the Shuberts, by whom he had been signed for a period of five years, and has framed a new act with Olive Hill. The act is known as "Diogenes Jr." and was written by Stern, Marks and Haymond.

WINDSOR DOING REVUE

"Musical Moments of 1922" is the title of a new musical comedy that will be produced by Walter Windsor with a cast of fifty.

The piece will go into rehearsal in a few weeks and open the latter part of September.

NEW ACTS

Max Burkhardt is rehearsing a new novelty and singing act in which he expects to open on the Keith Circuit the latter part of this month.

The Nelroy Sisters have a new singing and dancing act in which they expect to open this week on the Loew time in Newark. The girls are nine and twelve years old, the oldest having taken part in a production before.

Albia Baker, who closed recently with Hunter's Revue in Montreal, is rehearsing a new singing and dancing act called "Melody and Steps," in which they expect to open on the Loew time at Kearney's Theatre in Newark, this week. There are three other girls in the act with Miss Baker.

William Tuck and Joe Clare are rehearsing a new novelty act, singing, dancing and acrobatic stunts. They expect to open September 4, on the Keith circuit.

The Three Driscoll Sisters will be seen in a new act shortly, called "After the Hunt," produced by the Quality Producing Company.

Doorley and Rogers will be seen in a new sister act, with special song and talk material, on the Keith time shortly.

Gypsy Corinne will open in a new single at the Bedford Theatre in Brooklyn this week.

SHUBERT VAUDE OPENS SEPT. 25

CHICAGO, Ill., Aug. 8.—The Shuberts announce that they will defer their inauguration of the vaudeville regime at the New Apollo Theatre to Sept. 25th in order to enable Eddie Cantor, playing his revue, "The Midnight Rounders," to open his Chicago engagement on Sept. 4th at the Apollo, where he will remain for twenty days. He will then move to the Garrick Theatre where he will remain until the end of October, when he will be forced to give way to "The Greenwich Village Follies." Another removal is involved in the September plans for the Garrick, when Holbrook Blinn brings "The Bad Man" to the Princess Theatre on Sept. 4th. "The Bat" will be transferred to the Garrick, where it will play until it withdraws in favor of Eddie Cantor.

FLANIGAN RETURNING TO VAUDE.

Ed Flanigan, of Flanigan and Edwards, the vaudeville team that has been making the "Hall Room Boys" comedy motion pictures for the past few years, will reenter vaudeville with Alexander Morrison as his partner. Morrison is known on the coast as "Alec the Champ," having held a pro-golf championship title for several years. He also conducts a golf column on the Los Angeles Herald and writes for several other newspapers.

The two will do a comedy-instructive act called "A Lesson in Golf," and will open on August 14th in San Francisco, at the Orpheum, where they will play two weeks.

DOROTHY LINTON SUES

CHICAGO, Ill., Aug. 8.—Dorothy Linton has started divorce proceedings against her husband, Frank Linton. Both are well known vaudevillians. Mr. Linton charges her husband with cruelty and non-support. She asks alimony and attorney fees.

PRODUCING CO. SPLITS

CHICAGO, Ill., Aug. 8.—The D. A. R. Vaudeville Producers have dissolved partnership. Sig. Dubin will continue in company of Gene Oliver. Allie Abelson will continue in the business as an independent booker.

STILES GETS KEITH ROUTE

Vernon Stiles, former tenor with the Chicago Grand Opera Company, has been booked for a tour over the Keith times beginning August 8 at Syracuse.

BEACH HOUSE TO RUN ALL YEAR

COLUMBIA AT ROCKAWAY

The Columbia Theatre, in Far Rockaway, playing B. F. Keith vaudeville, will remain open throughout the entire year, it has been decided, instead of being maintained as a summer vaudeville house only, as originally planned when taken over by the Greater New York Theatres Corp. early this season. The house will continue playing six acts of vaudeville, twice a day, changing programs on Mondays and Thursdays.

This will give the house the entire Rockaways and neighboring Long Island towns to draw business from throughout the winter. Morrison's Theatre, at Rockaway Beach, closes every September, and remains closed until the next summer season, and will continue to do so. The only other house playing vaudeville for miles nearby is the Strand Theatre a few doors away from the Columbia. This house had been playing Fox vaudeville, but was hit so hard when the Columbia started to play Keith vaudeville, that it is now playing vaudeville for the first half of the week only, and legitimate attractions or motion pictures for the last half. It is expected that the vaudeville will be taken out for the first three days and motion pictures subtsituted.

TANGUAY PACKING THEM IN

LOS ANGELES, Cal., Aug. 5.—The popularity and drawing powers of Eva Tanguay are undiminished here although in her second week.

At the Pantages theatre where she is appearing, although the auditorium seats twenty-six hundred, it was found necessary to seat part of the audience on the stage each evening.

ELLIS SIGNS WITH CHOOS

Frank Ellis, after appearing in Moore and Megley's production "Flirtation," which has been played for the last eight years under various names, has severed his connection with that firm, and signed with George Choos for a period of two years. He will be seen in a new act written by Will Huff, opening in October.

DABB ENGAGING MUSICIANS

Fred Dabb, general musical director for the Shubert Advanced Vaudeville houses, is no engaged in hiring musicians for the different Shubert vaudeville theatres. Mr. Dabb previous to going with the Shuberts was for eight years musical director at Keith's Palace Theatre.

ACTS BOOKED IN AUSTRALIA

SAN FRANCISCO, Cal., Aug. 8.—The following acts have been booked for tours over the Fuller circuit of vaudeville theatres throughout Australia. Richardson Brothers and Cherrie, Lola Stantone, Bob White, Ling and Long, Taylor and Arnold, Mlle. Madge and Capt. Adams and Seals.

SUN HOUSES RE-OPENING

Early openings on the Gus Sun time include Evansville and Terre Haute, both starting their season August 14th with Columbus the 21st and Cleveland the 29th.

Charlestown and Lexington open September 5th and Huntington, September 15th.

BUREAU WANTS ACTS

The Theatre Bureau is in the market for one-act plays, preferably comedies, suitfor vaudeville production. Plays will be acted upon within one week of their receipt. Return postage should be enclosed.

N. V. A. COMPLAINTS

Ruby Royce, of Rolls and Royce, has filed a complaint against Ruby Royce of Royce and Lee, alleging infringement on the name.

Rainbow and Mohawk have complained that the Clifford Wayne Trio are using a special number of theirs called the "Twentieth Century Squaw."

Gertrude Vanderbilt has complained that an act called Ford and Scofield are infringing on her "You Can't Believe Them" bit. Records do not show any act by the name of Ford and Scofield, but there is an act known as Ford and Goodrich which has been doing the "You Can't Believe Them" bit for several years.

Ed and May Ernie, the male member of which team is a monopede, have complained against Jack Joyce, alleging infringement on their closing ballroom and fancy dance bit.

King Voyer, of Brendel and Voyer, complains that Brown and O'Donnell are using a copyrighted gag of theirs about "Little Joe, the champion wrestler of the world, nobody can throw him."

HARRY MANDEL ILL

CHICAGO, Ill., July 25.—Harry Mandel, formerly of burlesque, was taken to the Cook County Hospital Thursday for examination as to his sanity. He was later turned over to relatives, who have made arrangements to place him into a sanitarium until his condition improves. Mandel retired from the stage at the close of last season and has been engaged in commercial lines in this city. He recently brought his wife and children from New York and established a home here for them. Mandel has been extremely nervous.

10 WEEKS ON WEBSTER TIME

CHICAGO, Ill., Aug. 8.—Dave Rose, who is associated with George H. Webster in the New Webster Vaudeville Circuit of the Northwest, announces that he plans to move his family to Minneapolis where he will be located permanently. The Webster Circuit announces that it is now in a position to offer vaudeville acts 10 consecutive weeks throughout the northwest.

BECKER PRODUCING ACTS

Herman Becker has in preparation several new productions for next season, including a new version of Bobby O'Neill's "Four Queens and a Joker," "Fine Feathers," a new musical comedy by Stern, Marks and Haymond, which will be booked by Harry Weber, and "Night School on Broadway," a fantasia. All of these acts have been given Keith booking.

BART McHUGH BACK HOME

PHILADELPHIA, Pa., Aug. 8.—Bart McHugh, vaudeville agent and producer, arrived home last week from California, where he attended the Elks Convention. McHugh was given a banquet and theatre party by some friends at Atlantic City, where he spent the week end.

HALLIGAN ON ORPHEUM

William Halligan, last season with one of the A. H. Woods shows, is going into vaudeville and has been routed over the Orpheum Circuit. Halligan and a company of four will present the sketch "High Brow Low Brow." He opens at Winnipeg on August 22.

JACK WILSON SAILS

Jack Wilson sailed for England on Saturday, where he will spend a vacation of several weeks. It is understood that he will work on the Shubert Vaudeville Circuit on his return. Kitty Gordon did not sail with him.

GETS 40 NEW YORK WEEKS

Ruth Roye, the eccentric singing comedienne, will open the middle of September with a new novelty act for forty weeks of New York bookings.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Elly, the juggler, in a routine of balancing, spinning and manipulatory feats, opened nicely and was accorded fair applause. Her concluding feat, balancing a large sofa on her chin as she mounted and dismounted a ladder, sent her over at the finish.

Bill Robinson "got them" quicker than you could say "Bill Robinson" with his neat way of working and his crisp, clear taps in the dances. He stopped the show in the number two spot and was the applause hit of the afternoon. See under New Acts.

Harry Holman and company in "Hard-boiled Hampton," although on in an earlier spot than usual, made just as big a hit, getting many laughs with the sketch we have reviewed several times. Holman is sure-fire in his method and delivery.

Act went over well, taking a number of curtains at the finish to good applause.

Miller and Mack have played the house quite frequently of late and suffered in consequence. Whether because solely of this or on account of the spot, they did not go over as well as usual.

Wilbur and Mansfield in "Right or Wrong" proved as far as vaudeville to be mostly "wrong." There are a few laughs of the milder variety scattered here and there and several rather suggestive lines. The act lacks punch and climax, its conclusion being quite weak. Miss Mansfield had but little to do, but was unconvincing in that. Crane Wilbur played his part well and the judge and court attendant were adequate. Closing the first half, the act flopped badly, getting but very little applause.

The audience was quite cold to the ice-skating act of Else and Paulsen. The act showed nothing especially new, the Apache on skates and the neck-spins getting but a few scattered hands. Henriette Wilson did some toe dancing sans skates that was but fair, and the cross for the bow at the finish showed very poor judgment when one considers that it would have been just as easy to wait in the wings on the other side of the stage.

George Jessel was billed for the next spot, but Bob Hall was moved up from next to closing, made necessary because of the "sets."

Hall did the same act we have reviewed a number of times and went over well. The apparently extemporaneous number about Caruso, using the line "Old Pal, Why Don't You Answer Me," and singing to the tune of "Apple Blossom Time," was in poor taste. When calling for subjects someone in the balcony mentioned "Wilson," and when Hall asked for a melody, someone else yelled out, "All by Myself," which drew a good laugh from not only the audience but Elmer Rogers, the manager, who sat in a box.

We have reviewed the George Jessel act several times and each time the impression gained upon the initial presentation is verified.

The act is entirely too long, running nearly an hour. The direct finish is weak, as is also the comedy, with the exception of the short scene in which Jessel does a part of his former monologue and during which he obtains a few laughs. The singing is very bad; there is an absence of dancing, and about all that remains are the costumes, which are good, and the scenery, which is satisfactory.

Several of the girls have been changed, the present ones displaying neither pulchritude nor class, one being lamentably thin, especially in the disrobing scene.

Act flopped, hardly gaining enough applause for Jessel to take one bow.

Following the Jessel act, there was the biggest walkout the writer has ever noticed at this house, which made it very hard for Siegel and Irving, gymnasts, who took the place of Davis and Pelle. The Siegel and Irving act is good, showing class and ability. H. W. M.

NEW BRIGHTON

The matinee business, given a good start by last week's weather, evidently intends to keep up, for this Monday's attendance was even better than last week's.

The lack of string pieces and reed instruments in the orchestra at first threatened to be a handicap to the running of the show, but by the time Josie O'Meers had finished her singing and tight-wire act, it was evident that the few musicians which were present were doing quite well. Miss Meers is an attractive blonde, and gave an excellent account of herself with some very good work on the wire in the opening spot.

A very unusual impersonation act was offered by Liddeli and Gibson, two men, one one doing a legitimate "female" and the other doing a burlesque "Nance." The one doing the legitimate impersonation was clever, especially in his singing and talk, where it was hardly recognizable that he was using a falsetto instead of his natural voice, which he showed at the end of the act, removing his wig at the third bow. The "Nance" is also clever. The talk used by the two could stand some improvement and the gag, "Very few men would be enough," was used here last week by the Watson Sisters, who have been doing that bit for several years. The setting and costumes are beautiful. The speech at the end of the act which seemed to be an apology for doing "female impersonation" work, is entirely unnecessary, and spoils the otherwise good impression with which they leave an audience.

William and Joe Mandel were playing this house within the past month, and owing to their big success were booked for this return engagement by George Robinson. Their burlesque on the acrobats proved to be a scream, and their legitimate work was also received enthusiastically.

Bert and Betty Wheeler are using their former material in addition to several new bits, and the entire act proved to be just one continual laugh from the start to the finish. Bert's manner of handling comedy is not only original, but laugh-provoking in itself. Betty Wheeler's cute appearance and her "feeding" of Bert makes her a wonderful mate for the act.

Valeska Suratt and Company, with John Allman getting featured billing next to Miss Suratt, offered a new playlet called "Jade," which will be reviewed in detail under New Acts.

Mae and Rose Wilton opened the second half and also stopped the show. Rose Wilton no longer wears curls, but looks cute with her hair bobbed. Mae's singing is better than it ever was, for her voice has taken a much sweeter quality than it had before. And it was very pleasing formerly. She and Rose delivered a medley of jazzy numbers, playing piano and violin capably.

When Dooley and Sales go big, they go very big and vice versa. And this audience acted as though they had just come to see Dooley and Sales and no one else, for despite the fact that the two are using material which they have shown for almost two years, every line and bit was a riot. In fact, it is doubtful if any act ever got into the intimate graces of an audience as quickly and easily as these two did.

Corinne Sales was particularly funny on this day and her lovable personality asserted itself with greater force than we have ever seen it before. Jim Dooley himself was broken up several times by her work.

The Franklyn Brothers had few walkouts, in closing the show. Their billing of "A Hand to Hand Affair" states the type of act, which they did capably. G. J. H.

MITCHELL LEICHTER IN N. Y.

Mitchell Leichter, of the San Francisco office of Ackerman-Harris-Marcus Loew, arrived in New York last week.

ORPHEUM

Louis Rheinhardt, regular musical director, was at his post as usual with an eight-piece orchestra hastily recruited. Though their music is not up to the general standard, they will probably improve as they go along. Will Morris in "Just Wheels" opened the bill, stepping out of a door in a drop depicting an insane asylum. The act is similar to that done by Joe Jackson, tramp and trick bicycle stuff.

Eddie Greenlee and Thaddeus Drayton, two colored performers in full dress, sang, danced and conversed now and then, part of the conversation being in several foreign languages. Their singing was fair, their dancing above the average, being full of pep and new steps. They were hindered somewhat by the music, but managed to get along to a good hand. Their conversation in Russian, French and Yiddish, etc., went over well, as did some of their lines in German.

William Newell and Elsa Most offered their skit, "On the Lawn," by Hugh Herbert. The scene is on the lawn in front of two country boarding houses. The girl is reading a magazine and is joined by the man, who plays a few notes on a guitar, burlesquing a well-known Italian song. There is some light dialogue and later the girl fools around with a violin, playing the same tune, "Humoresque," for whatever selection he named, etc. Toward the close they sang two or three songs, duets and solos, each taking turns dancing a few steps.

Stan Stanley and company were the laugh gatherers of the afternoon. Their method of working from the orchestra went unusually well with the audience. The man, who worked from the stage until joined by Stanley, continues to go over well, his red nose and frock coat helping out. As he gets into an argument with Stanley, who works from a seat in the audience, the girl joins them, which is another surprise for the folks, and later Stan goes upon the stage, having made a proposition with his partner to get a dollar a laugh, etc. He succeeds in making the audience laugh many times, receiving a dollar each time. Later the girl appears and she gets almost all of his money away from him, charging a dollar for each kiss.

The first half was closed by the Courtney Sisters and their string quintette. They went over good as usual, putting their songs across in their own way, their band also going over well. The best bits were "Home Again Blues," a coon song in which one of the girls sniffed and sniffed, and "I Found a Rose in the Devil's Garden," one of the girls singing with a baby-spot by the piano while the other was the "Rose" at a table, smoking and taking a "nip," etc., the last named being done in an effective manner.

Horace Goldin and company presented the illusion, "Sawing a Human Being in Half." Miss Irene Vanderbilt assisted in presenting the "scientific surgical problem." The act was recently reviewed under "New Acts." The sawing in two was done with the aid of his company and two members of the audience, one of whom held the arms of the girl and the other her angles, both extremities protruding through the end of the box. Somehow Mr. Goldin fails to take advantage of his material and put the illusion over with the punch that might be expected.

Bert Fitzgibbon and his brother, Lew, put their "nut act" over with parodies and travesties, etc., in a way that earned for them several bows.

Reddington and Grant closed the show with their bouncing act, which held them in well up to their closing trick. M. H. S.

RIVERSIDE

Anderson and Yvel, in a novelty skating act, opened the show and had little trouble in sending it away with a bang. They have an act that combines skill, speed and novelty all in one. Their work is full of pep and ginger and they scored a big hit.

Foley and Leture, in a potpourri of song, talk and dance, held the second position and did very well indeed with their pleasing little skit. They present a series of song stories, using popular airs and medleys as a basis. Both have pleasing singing voices, are clever dancers and make a neat appearance. The turn is light and pleasing and is a great improvement over the act the writer saw them do some months ago.

Emma Haig, she of the prim figure and flitting toes, held the next position. She is assisted in her dance sketch by Richard W. Keene, a nimble-footed, clever youngster who is a worthy partner for her. Miss Haig offers "Playtime," a delightful, airy little turn which, though slightly handicapped by the adverse conditions they worked under, was nevertheless a tremendous success. Due to the lack of co-operation on the part of the orchestra, many of the numbers were spoiled, but they persevered and overcame the difficulties. Miss Haig is as charming and graceful as ever and Keene keeps getting better every time we see him. Miss Brown, who accompanied at the piano, assisted materially in the success of the act.

Harry Delf, comedian, singer and dancer all in one, followed. Delf is doing practically the same act he has always done and the same specialties he did in "Jimmie," but regardless of that fact they were just as sure-fire and as funny as they always were, and he had little trouble stopping the show and scoring the laugh hit of the first half, sharing honors with Duke Cross.

Clark and Bergman, that ever-welcome couple, closed the first half of the bill. Their act is practically the same as it was when seen at the Palace a short time ago. Needless to say they did as they pleased with the audience and were a tremendous hit. The Crips Sisters have inserted a new soft shoe specialty that went over very nicely. Miss Clark is still unable to do much, due to an injured foot, but she is there, smile and all. Lew Handman and Bobby Roth, both at the piano, as well as a singer in an upper box, were on hand to give the act a hand, and the efforts of all combined were one huge success. We have eulogized this act so often and so well that further description and praise are needless.

Princess Ju Quon Tai, who proved to be just what she was billed, "A Pearl from Pekin," opened the second half of the bill. She is a beautiful and talented product of the Orient, who has a deep, resonant, double register voice which she uses exceptionally well and with good effect. Her act is beautifully set and costumed. She has the able assistance of an unbilled pianist and her sister, both of whom contribute materially to the act. She proved to be an entertaining and pleasing novelty which was received with the highest favor.

Irwin and Jane Connolly, assisted by two unbilled people, offered a sketch which, sad to relate, proved a failure and is not up to the standard they have set in their previous offerings. We were terribly disappointed in this new act of theirs and so was the audience. See New Acts.

Wellington "Duke" Cross, dapper, cheery and sociable, closed the show, a rather unusual position for a headliner, but in so doing he proved himself a real favorite by holding the audience to the end. His act is a combination singing, dancing and burlesque turn with an abundance of laughs, plenty of hokum and a dash of real art. Dean Moore, a neat-looking chap who assists at the piano and in the burlesque, is a capable and valuable aid. He has improved considerably since last seen by the writer and gives promise of still further progress. The act was a "riot," Cross encoring with a dance specialty. S. A. K.

VAUDEVILLE

EIGHTY-FIRST ST.

Leader Cutler is still on the job here with a new eight piece orchestra that played as good as the combination that preceded them. Theresa and Wiley opened the show with their whirling perch novelty as a feature. The man performed on top of the "perch," which revolved when the woman rode a bicycle that was attached on the other end of the contraption.

Duryea Bensel, "eminent American baritone," and Robert Ziegler, "Holland's foremost piano virtuoso," and both proteges of the Queen of Netherlands, according to their billing, successfully held down the second spot. Mr. Bensel opened with a selection from "Pagliacci" in Italian, with Ziegler at the piano. After a classical song there was a solo on the piano by Mr. Ziegler, which was short and evidently done in a manner that would not detract from the performance of his partner. "Roses Are Dying in Picardy," and "On the Road to Mandalay" for an encore, completed Bensel's repertoire. The two last named songs were heard recently when sung by John Steele.

Marshall Montgomery, supported by Edna Courtney, as usual gave an extraordinary ventriloquist performance, in an act that is practically in a class by itself. The dining scene moves along smoothly while he does his stunts, making the manikin seem almost human, with his method of singing, whistling and talking while eating and drinking. Mr. Montgomery sang "I Wonder Who," the song being well received, and the stunt of whistling while he crammed a handkerchief into his mouth also went over to a good hand. After his performance as a ventriloquist he told two stories, "to pass the time away while the next act was getting ready."

Monsieur Adolphus presented "Bohemian Life," a series of dances and violin solos that is one of the best "dumb" acts of its kind that we've seen this season. There are three girls in the act with Adolphus, all of them talented and good performers. One of them as the artist's model, Andre Vivianna, was a hit act all by herself, dancing and pirouetting her way across the footlights for numerous rounds of applause. The act is opened in "one" by the model as an Italian dancer. She is joined by Mon. Adolphus and a pantomime follows, she agreeing to dance for and with him when he shows her some money. Going to "four," which is a studio, after another pantomime done by the model, a girl artist who later played the violin and a maid who later danced, there followed a series of dances, as singles and doubles, all of which went over good. Miss Vivianna and Mon. Adolphus did one double in particular, the girl doing some pirouetting that was the hit of the act. Anna Velde as the maid did some somersaults and other tumbling features that were well done. Helen DeWitt as the girl artist played the violin well and to a good hand.

Al Raymond, formerly of Raymond and Caverly, in the "United States man," a monologue that touched on political topics as well as some international questions, also on some well known statesmen of other days, scored and managed to get many laughs out of the audience.

A miniature musical comedy in three scenes, "Annabelle," revised and staged by Greene and Havel, closed the show and provided some clever and interesting entertainment. Billy Kelly, Rex Dantzler and the Crane Sisters, especially the smaller one, all did good work and put the piece across in a very pleasing manner. The story concerns two young men who go to the country, open a store in order that one may get acquainted with and marry a certain girl, in place of the other. The songs, and dances interpolated were done well and worthy of any production, being tuneful and appropriate.

M. H. S.

SHOW REVIEWS

AMERICAN

The season is evidently coming back, for on Monday night here, the attendance was almost normal. Naturally, there could have have been many more in the house, but considering the size of some of the audiences they've had in the past two months, there was no kick coming.

A lone pianist played the entire show, starting with Little Yoshi and Company, in which he had no rest and through nine acts, not missing a cue for any one of them, for which he is entitled to a great deal of credit. Yoshi and Company are a man and woman Japanese pair, the man doing the work, and the woman doing the decoration. The routine consists of contortion and equilibrist work, in which some good stunts were done.

Rollinson and Ruffin, two colored chaps using extra blacking, made an entrance which has been done by another blackface act for several years, consisting of one attired in a gingham dress and bonnet, seated in a baby carriage, being pushed on by the other fellow, who sings meanwhile. They also use some talk consisting of a lot of old and released material that has even poor value for the small time. The singing of one is ordinary, and the other does a fairly good tap and eccentric dance.

Ysobel and Preston were another acrobatic act, the man in this duo doing tumbling, and the woman playing two violin solos. Some very good feats were offered, and the playing went over fairly well.

Johnny Dove is still using the Scotch make-up with which he has been associated for several years and opened with a song that was really clever, called "Not Imitatin' Harry Lauder." In fact, most of the material in the first part of the act went poorly, and a lot of it could stand improving. His dancing is still about the best thing he does, and some of the material towards the finish of the act is also more than passably good.

The Gypsy Trio, two men and a girl, closed the first half. The men do excellent Russian eccentric dancing, in graceful manner. The girl has a sweet appearance, and while she does nothing sensational in her toe-work, does it in pleasing manner.

Lee Mason and Company, were about the biggest hit on the bill up to that time, in opening the second half. Miss Mason has a male voice, and while singing gives the impression to the audience that she is an impersonator. And all through her act she insists that she is a woman, but does so in a manner which brings the belief that she is a man. But no wig was removed at the finish. She's a clever comedienne, and delivers a number effectively. The "Co" was a pianist who did capable work.

James Kennedy and a company of two, a boy and girl, offered a comedy sketch in one, which started off great, but let down somewhat at the finish, in comparison to the start and middle of it. On the whole, it is a good offering for the pop houses, and will find favor with such audiences as are found here.

McCormack and Winehill, two men, talked for most of their act, one of the men doing "nut" comedy in effective style. The two have some good material, and lines which are at least different from the average run of such acts. And to add to it, they know how to get a laugh from each line.

The La Belge Duo was the last act, doing an acrobatic routine to good results. The feature picture closed the show.

G. J. H.

REVIVING THE "STAR BOUT"

Taylor Granville is reviving his old vaudeville playlet, "The Star Bout," and will present it on the Keith Circuit this season.

BROADWAY

The Recktors, a two men gymnastic act that is essentially class and big time, opened nicely; see under New Acts.

Peddrick and De Vere have a singing and dancing act in which the girl looked neat in several changes of costume but in neither the dancing nor the singing did they display anything more than ordinary ability.

Rives and Arnold have been reviewed in these columns several times. Arnold has added, "one of my tonsils back-fired," and if there is anything funny, artistic, clever, esthetic or refined about this remark, it is over the head of the reviewer.

Miss Rives might try to correct the habit she has of talking in metallic monotones with phonographic recording quality and lack of expression and intonation. The finish of the act is rough; seemed cut when reviewed and did not get over as well at the conclusion as in some of the other houses.

Herman and Shirley, whom we reviewed not long ago at another house, went over well, especially with the acrobatic and contortion dance of Herman. Drew a fair amount of applause at the finish and took two bows.

Joe Cook filled the next spot and filled it well. Nothing seems to bother Joe as he goes from one part of his act to the other getting laughs galore and "mopping up" with his versatility, not only in his own act, but in the succeeding act of Alexander Brothers and Evelyn in which act he clowns.

Cook's act is essentially the same as when last reviewed with the exception of a couple of minor tricks. He is now telling as his excuse for not imitating the Four Hawaiians, the story of how he, and not Thomas Edison, invented the first electric light and this is one of the funniest of all those Joe tells. The violin "bit" in which a toy balloon is blown up and while it is making a noise Cook does the Scotch selection on the violin. This drew a big laugh and is sure-fire.

After a couple of encores, Cook announced the next act and did his usual routine of laughs in the ball-bouncing act of Alexander Brothers and Evelyn.

This trio has specialized in the bouncing of balls; not only from a juggling standpoint, but making the inflated spheres bound and re-bound a number of trick ways, that is really remarkable.

Took several curtains and a number of bows at the finish and Joe Cook was forced to come out twice after that in "One" to acknowledge the applause.

Joe Darcey in the next to closing spot sang a number of published songs and told some stories several of which went for laughs.

Mme. Doree's Operalogue closed the show with the act in which a number of excerpts from various operas are given by members of the company in the makeup and guise of various individuals of the Metropolitan Opera Company.

Some of the voices are good and the individual singing registered, but the general ensemble is below the standard formerly set by this act and could stand rehearsing.

Motion pictures of Caruso in "My Cousin" were shown and gave good close-ups of the famous late tenor.

The show as a whole was not bad but weak in spots with the second half overshadowing the first by a considerable margin, excepting the Recktors.

Despite this the bill is above the average for the last three or four weeks given at this house and the attendance better than it has been for some time.

H. W. M.

Eddie Meyers, of the Harry Weber office, returned this week from the West.

NEW ACTS

(Continued on Page 12)

VALESKA SURATT & CO.

Theatre—*New Brighton.*
Style—*"Jade."*
Time—*Thirty-seven minutes.*
Setting—*Full stage (special).*

The program at this theatre stated the following: "Valeska Suratt and Her Players, with John Allman, in 'Jade.' A psychological bit of mysticism in three scenes. (Motive by Miss Suratt, written by Chester Du Vonde.)"

The cast includes Sing Duck, Howard Sinclair, and Ernest E. Pollock in addition to Miss Suratt and Allman. Allman, billed as "John," is the Jack Allman formerly seen with George Mayo, and previous to that with Rena Arnold, also Marietta Nally.

"Scarlet," the last playlet which Miss Suratt offered to vaudeville, was better than any which she had done before. So it would be natural to expect, that in discarding that, to offer another, Miss Suratt would have one even better than "Scarlet." This she has not succeeded in doing, for "Jade" has little outside of gorgeous costumes and beautiful scenery to recommend it to vaudeville.

For the mere fact that it is supposed to be "a psychological bit of mysticism," even if it wasn't, is a handicap in vaudeville. Highbrowism may attract the vaudeville patron once, but will never entertain him, and the same bit will never attract him the second time.

And "Jade" is really an attempt at highbrowism, although it drifts off now and then into the mediocre, which parts of the act went best here.

One thing which must be taken into consideration is the fact that the act was very new when reviewed, in fact, could stand a good deal more rehearsing than it apparently has had, for not only Miss Suratt but the others missed words and lines here and there.

We won't attempt to narrate the plot. For frankly, we are lowbrow and we confess that so many parts of the act drifted from what should have been there, that we have not succeeded in collecting them to make sense as yet.

The work of the cast could also stand improvement. And why Miss Suratt, in addition to the Chinese prince in the act insists upon using an exaggerated pronunciation of words, which they should know that vaudeville audiences do not take to, is a "psychological mysticism." With the prince, it is unforgivable, for he is supposed to have been educated in England. But we doubt if any American girl, no matter how much money or education she possesses, has ever used the pronunciation used by Miss Suratt.

Jack Allman shows his voice to good advantage with the only song in the act, and reads his lines well. Dad is too anxious to act all through the offering. And it could stand cutting of about twelve or fifteen minutes, to be more effective, and have a better "psychological effect" on an audience. Particularly in vaudeville.

G. J. H.

CRANE GETS 50-WEEK OFFER

Wm. H. Crane has been offered 50 weeks on the Keith time following his completion of the Orpheum circuit where he is appearing in a sketch by George Ade.

Crane's tour is under the direction of Bill Lykens and according to the present contract has quite a few weeks to run.

ACTOR TURNS PRODUCER

Jack Marcus, formerly of Marcus and Booth, has retired from the profession and gone into the producing end, associating himself with William Brandel.

VAUDEVILLE

125TH STREET

(Last Half)

The Diamond Sisters, who opened the show, presented a dancing act that had in its favor principally a beautiful setting, some good music and an earnest effort on the part of the girls to please. It is apparent, however, that they are either new to the business, or to their act, for there were several evidences of what might be called amateurishness. However, they have ability and will, and show possibilities of future development. They would do well to consult some past master in the art of staging dance numbers with a view to improving their offering. Also, it is a trifle too long as it stands.

Joe Martini, a little fellow with a big voice, and a stack of Italian dialect stories, was second. He made a favorable impression with the audience, and kept it until the end, when he was accorded some hearty applause for his work. Martini works hard for his laughs and earns them. He has a pleasing personality and a good delivery, which, coupled with his big voice, secures him a hit.

King and Irwin, in a blackface comedy skit, in which hokum and some of the oldest material in the world are plentifully mixed, held the third position. The act got some laughs, but on the whole is one of the most pitiful attempts at blackface humor ever seen. The bigger of the two men has the semblance of a bass voice which he knows how to abuse. The comedian knows some of the gags Noah sprang on the world tour in his ark, and these together make up the act. It has possibilities, but that's about all. Was given a very poor reception.

George Howell and Company, in a sketch by Mark Swan, entitled "My Life's Insured," held the fourth place. The sketch is uproariously funny, and has a score of the funniest situations ever collected in eighteen minutes. The plot of it is briefly this. A married woman, recently united to her second spouse, has been writing stories of the fifteen-cent novel type without the knowledge of her husband. She is writing a new book called the "Old Man's Money," in which a wife murders her husband for his money. Her husband, overhearing the outline of the murder scene, imagines that he is the victim, and then the fun begins. There are fourteen minutes of steady laughter in the eighteen. The sketch is admirably cast, and well put on. It is a sure-fire vehicle, and almost started a panic here.

Pressler and Klaiss, with their singing, piano and comedy, tied the show up into a knot and walked away with the honors of the bill. They stopped the show cold, and for about two minutes kept responding to bows. Only the dropping of the picture curtain could stop the applause of the audience. Their act is a classic in the field of comedy turns.

Pictures concluded the performance.

S. A. K.

PROCTOR'S 23rd ST.

(Last Half)

The Bernardi Sisters have a well-costumed dance offering which needs rearrangement of the routine and a cutting of the running time. The girls look well and dance effectively, but the three attempts by the pianist were poor and drag the turn. See under "New Acts."

Jack McAuliffe, whom we have reviewed before, presented the same act. American flag finish and all.

Newell and Most, a very clever artistic turn that shows class and refinement, being essentially big time. The man is a good light comedian, the girl artistic to a degree, with lots of personality of the positive order. A well written act with lots of witty repartee, capably delivered; the two would prove a desirable acquisition to any musical production.

The Breen Family, reviewed several times in this paper, stopped the show; versatility in singing, dancing and juggling is displayed. The violin playing could be improved considerably; Breen is of the original juggling team of Breen, Drenda and Breen.

Kane and Herman are two fellows whose crackerjack act stopped the show for the second time and stopped it good. The writer does not remember ever having seen an act that stopped the show twice and could have done it three times had they wished. More legitimate laughs in a shorter period of time than any other act ever reviewed; a scream from start to finish and that encore bit is a wonder! The singing was very effective and the act, all in all, one of the very best two-men talking acts seen by the reviewer in thirty years.

Snell and Vernon closed a bill that was, with the exception of a couple of weak spots, considerably above the average.

The team has class and ability in the purveyance of gymnastic feats, the woman looking shapely in the costume of white, but the two should cut the opening talk which is, with the material and their inability to deliver it, but small time. Eliminating this the two would have an act that could do nicely in an opening spot on the better bills.

H. W. M.

KEENEY'S

(Last Half)

Juggling De Lisle opened the show with a whirlwind novelty act that took the house by storm and earned for him more than the usual share of applause given to opening acts at this house. He works like lightning, doesn't stall a bit, and offers a routine of stunts that all get a hand. For detailed review see "New Acts."

Ryan and McAvoy were on second. They offered a comedy skit that was first seen by the writer some months ago, when Norton and Nichols presented it. However, they have added one or two bits to the act that fit in nicely. The girl is a clever little comedienne, who has looks, style and distinction, plays the piano, sings, whistles and does lord only knows how many things. The boy sings and dances pleasingly, and is a good light comedian. The act scored heavily.

The Dixie Revue, four men and a girl in a singing offering, held the third position. The four men have pleasing voices that blend nicely together, and the girl has a light pleasing voice, a likeable personality and a winning smile. The act was well received, although it could stand some more whipping into shape. The girl makes a pleasing appearance in several changes of costume. The men should watch their appearance. Their pants needed pressing, and their shoes shining. A pleasing little turn.

Webb and Hall ,a "wop" comic and a violinist, offered a potpouri of song, talk and music. We have seen Webb in much better acts. However, this one, which was evidently framed for the small time, will suit that type of audience. Webb sings and plays in the same old way. The violinist, while capable, seems misplaced in the offering. Took several bows and one encore.

Charles Lloyd and Company, the latter being a woman, offered a side-splitting comedy turn entitled, "An Automobile Romance." The act is at times slightly reminiscent of Harry Langdon and Company. On the whole the act is original and sure-fire laugh producing. They scored the big comedy hit of the show.

Dorothy Wahl and Allen Francis held the next to closing spot. Miss Wahl sings, plays and dances in her own delightful way, and with all the pep and personality of old. It was a delight to see her again. Francis is a neat appearing youngster who plays a violin well, and dances nimbly. He gives promise of better things. The act is light and pleasing and should find a place on the better bills.

The Yoaki Japs, in a conglomeration of magic, illusion and acrobatics, closed the show. The turn is novel inasmuch as a young and pretty girl performs the magic and illusions. An excellent closing act that held them in exceptionally well.

Thos. H. Ince's "The Bronze Bell," closed the progrom.

S. A. K.

CITY

(Last Half)

The Hamilton Duo, in hand-to-hand and other gymnastic feats, opened well and were followed by De Loach and Buddy, two colored fellows, who gave a good account of themselves in the number two spot with singing and dancing, but nothing further than a number two act.

Foster and Ray, who have been reviewed under "New Acts" recently, are more in the nature of drawing room entertainers; the act is essentially different from almost any other seen by the writer and consists of man and woman who engage in some talk with a song used for a conclusion. The man shows great lack of form by wearing his soft hat with Tuxedo, the hat being kept on while talking to the lady.

Al Carp is a fiddle faker if ever there was one; he has absolutely no tone, no expression, no interpretation, but a preponderance of rosin, and an abundance of strident squeak. He plays for the most part with the instrument between his knees, and finishes with a published rag and the inevitable "Love Nest," without arousing much.

Bryant and Stewart, in their "nut" act, still insist on using the repulsive line, "One of my tonsils back-fired." The act is dragged out, unfunny and impossible.

"What Next" made us wonder indeed, what next, being very aptly named. It is a very risque act, being probably suggested by "The Girl from Rectors" which it, in part, resembles, together with the further addition of a variation of "a man's his own grandmother" gag. For detailed review see under "New Acts."

Barnes and Wormsbey, formerly Barnes and Freeman, have been reviewed before.

The act presented by Barnes and Wormsbey has been reviewed before, when Barnes worked with Freeman under the name Barnes and Freeman; Wormsbey made a hit with a published ballad and proved adequate as a foil to Barnes.

The De Macos, man and girl, in neat costumes, concluded the show with a gymnastic offering in which good work was done by both on the tennis racquet rings. The girl looked classy in the riding habit—the dressing being out of the ordinary for this kind of act.

H. W. M.

COLISEUM

(Last Half)

Wilson-Aubrey Trio kept the children and women folk screaming with laughter. Their burlesque wrestling bit at the finish was great.

Kay Neilan, making the appearance of a kid herself, also pleased, although the applause could have been heavier during the act. Miss Neilan has been reviewed several times by the writer, and the same thing goes now, which has been stated before. The opening number can be changed to a later one, and she is capable of handling better material than she has.

Tarzan was another treat for the kids, and this time also for the big folks. Tarzan, who has been absent from vaudeville for the past two years, is doing the same routine which he did when last seen on the two-a-day, adding a few bits here and there for a laugh. His impersonation of an ape is almost perfect, almost because at times he shows too human intelligence. We have often wondered why Tarzan doesn't remove the make-up at the finish of the act, in taking bows, for we imagine that people, seeing that they had been deceived so successfully, would appreciate the act more.

The audience was made to order for Handers and Millis, and laughing at everything the pair pulled. The catch bit, consisting of one of the two suddenly making an exit in an oriental dance pose, with a pained expression on his face, brought howls, every time it was done. About the funniest thing in the act, proved to be the attempts of one to fold his hands, and find some place to put them, in which he was unsuccessful. The hat tricks and the dancing was also effective.

Frank Sabini is now working with a new plant and with Teddy Tappan, his wife, doing straight. The act will be reviewed in detail under "New Acts."

Berk and Sawn—see "New Acts."

G. J. H.

JEFFERSON

(Last Half)

Perez and Marguerite opened with their juggling act and other stunts that went over well. In fact all of the acts were treated and received in an unusually cordial manner.

Ward and King, one straight and the other as an Englishman dressed for dinner, have a fair sort of dialogue and song act. They close with some eccentric dancing that was above the ordinary.

Chisolm and Breen went through their sketch that dragged a little in spots, but managed to score at the finish, due to a surprise or two and some clever gags. The act is in three, the setting being just outside of a bungalow, with a factory far in the background. A man supposed to have been killed in the war comes back to the girl seated in front of the house, and she promptly faints. The story, that unfolds in a leisurely manner, is that her father profited and was now immensely wealthy due to an invention that he was supposed to have stolen from an ex-soldier. It ends up with the hero's name being suddenly coupled with the girl's father's name on the roof of the factory, showing that he is a partner and that her father wasn't such a terrible scoundrel as the hero thought he was.

Lillian Herlein displayed numerous costly creations and sang some songs for good measure. The gowns were very pretty and quickly changed, but Miss Herlein's voice is not the kind that will stand too much repetition. The song "I'm a Wild Girl from Yonkers," which she sang wearing a Spanish costume of gold lace, was the best number. One of her assistants filled one of the intervals with an eccentric dance, and the other male partner rendered a selection of medley tunes on the piano.

After the Frisco contest, Hart, Wayne and Ellis, two men and a girl, open with both men singing several songs and parodies. They are joined by the girl and the usual stuff of one getting next to the girl while the other failed to make a hit with her was done. After a few songs and some gags they closed with a symbolic marriage scene, one of the men as the minister, and the other two as bride and groom, symbolizing capital and labor.

"A Dress Rehearsal" was opened in one by a man who explained that he was the author and that the rehearsal would follow, etc. The cast came out one at a time, a juvenile, an old-fashioned villain, a vampire who worked with the villain, and a hero, a la male vamp. In three the show goes on, the author walking up and down the aisle explaining the works. The act proceeded with a burlesque on the old melodramas and was good for many laughs.

Bernard and Town, one at the piano and the other singing songs and telling stories, scored with their ad lib way of putting their stuff over. Some reference was made to Dardenella on behalf of Bernard. They offered a variety of songs, parodies and dialogue, one or two of the gags were not suggestive, but plainly vulgar. They closed with a dance done by Bernard.

Reck and Rector closed the show with their clever offering of gymnasts and acrobatic stunts.

M. H. S.

AMERICAN

(Last Half)

It is the custom to break up the show, in the theatre, with two films, instead of playing the vaudeville right through, as they do on the roof. It was those two films which made the layout less effective than it would be, for the show was better than they've had here in some time.

Billy Kincaid served nicely as an opener, doing some comedy, juggling and weight-balancing and catching. He has been reviewed several times in these columns.

King and Rose were one of the slow spots on the bill, and even their act could have been speeded up by the omission of the talk bits, which were poor. The singing of the woman is pleasing, and that was spoiled by the entirely too loud piano playing of the man, who also sang. The talk includes a lot of used lines, among them the one used by James C. Morton for years, "Never raise your hand to a woman—there's the thing"—raising the foot.

A Fox comedy broke up the show after the second act, and was followed by the Norvell Brothers, reviewed last week at the Audubon, under the name of the Novello Brothers. The two, who are supposed to be the brothers of the Arnauts, are doing that act in the clown make-up, using the same instruments and bits. The act is entertaining from start to finish, the whistling "bird" bit being especially good.

Howard and Lewis, two young chaps who make neat appearances, and who handle their material excellently, were the laugh hit of the show. Most of the material is very good, but it also includes the "Triplets" gag used by Bard and Pearl, and the "Hot Dog" gag which is also being used by another act. The comic gets his laughs with each line, and the straight man is much better than the average. They can also change their "Bum-de-tum-tum" number to a later one and improve the finish.

It is a good sign that the audience here is changing, to say that Hubert Kinney's act was very well received. For about two years ago, an act possessing the class of this one, would have found the going very hard. But on Thursday afternoon, not only was Kinney's work given big applause, but Martha Shelby's toe dance was received more than nicely, and Tom Tucker's piano solo also applauded heartily.

The news reel now broke up the show, and was followed by Corrinne Ingraham, who opened with a silly and unnecessary announcement, about "Good afternoon, and I hope you enjoy the show." Silly because it was already after 4 o'clock, and unnecessary because it didn't mean a thing to the act. Miss Ingraham should also change her first costume, particularly the hat, which spoils her appearance. She really has very much ability, but needs proper handling to bring it out.

Mr. and Mrs. Sidney Payne's sketch started off as though it was going to be something very unusual, and while it contained good lines, and was well enacted all the way through, the finish of the plot let it down to just a very good family house act.

The Texas Comedy Four, a male quartette, closed with some fairly good singing, and regulation small-time quartette attempts at comedy.

G. J. H.

PROCTOR'S 5th AVE.

(Last Half)

De Voe and Statzer, with their initially camouflaged gymnastic offering, opened the show; reviewed before.

Lexy and O'Connor did not fare so well in the number two spot. They tried hard and the girl, who is pretty, has personality and a smile, but cannot sing and should confine her efforts more to dancing. Perhaps if she would not try to shout the numbers, the effect would be less harsh.

Bessie Rempel and Him made a hit in "His Day Off," "for which Frances Nordstrom is responsible," according to the billing; see under "New Acts and Reappearances."

Alexandria fooled those who had not seen the turn before and drew many laughs and hands with his xylophone antics.

The Flying Blue Devils put a punch in the next spot with fast ground and lofty tumbling and other feats without which no Arab act would be complete; were accorded considerable applause, being spotted nicely on the bill.

Cunningham and Bennett—Paul Cunningham and Florence Bennett, an exceptionally pretty blonde, with pretty teeth, dimples, a smile, refinement of manner, and a cultivated speaking voice, have an act in which a number of songs were put over with very good effect and which won emphatic approbation. The talk by Cunningham at the end of the act about the new song, is hardly professional and the act would be better with its elimination. The "business" of Miss Bennett, while Cunningham is singing, is worthy of comment.

Flo Lewis, assisted by the colored maid "Dardanella," did essentially the same act we reviewed before under "New Acts." Went over to good applause when reviewed. La Pilarica Trio closed the show.

H. W. M.

VAUDEVILLE

BERNARDI SISTERS

Theatre *Proctor's 23d St.*
Style *Dancing.*
Time *Twelve minutes.*
Setting *Special in "Three."*

A pianist was seen seated with back three quarters to audience and as the curtains centre are parted, against a black background, the two girls make a very good appearance indeed in very artistic square cuts, male and female.

A minuet was danced in which some toe work was done after which a piano solo was played, the style of the selection and absence of attack, as well as the position, being very unvaudevillian.

A Spanish number, in appropriate costumes by the girls, followed and some exceptionally good kicking to tambourines held high above the head, the girls crossing the kick.

Another effort on the piano, less resultant than the first in both appeal and applause value.

As Dutch boy and girl with sabots, a dance was done that seemed, when reviewed, to need rehearsing particularly in the latter part which was uneven, although this may have been due to nervousness; the thumbing and double thumbing of the noses should be eliminated.

Another piano effort, the third that was quite weak and not nearly strong enough to hold the attention of the audience, was followed by the appearance of the girls in Hungarian costumes, and a dance used for a conclusion that was not sufficiently diversified from the former Spanish dance, that is from an an audience stand point, to afford a contrast and make a strong finish. While the costumes, music and steps were different, nevertheless, tambourines were used in both and the kicks seemed similar.

The girls have the making of a good act, but it needs revision and something else besides the weak efforts of a pianist for the interludes while changes are being made.

Suffered from placement in the initial spot ont went over fairly well at the conclusion, although the drop was lowered much too slow at the finish.

H. W. M.

MONARCH COMEDY FOUR

Theatre—*City.*
Style—*Singing and Comedy.*
Time—*Ten minutes.*
Setting—*"One."*

Four men who sing fairly well but have a great and grand collection of old time hokum comedy that was not funny in the days of Reilly and Woods. "Dog swallowed a tape measure and died by the foot," is a sample.

The bass singer, during the act, said, "We are what you would call a sensational flop," and we quite agree with him.

The "Nance" business which was kept up to a disgusting degree by the tenor should be eliminated—all of it.

Dressing up the act, eliminating the business referred to, and working straight would get the act a lot more time and money. If the comedy is to be retained it should be improved immediately.

H. W. M.

HOLLIS QUINTETTE

Theatre—*Proctor's 23rd Street.*
Style—*Musical.*
Time—*Ten minutes.*
Setting—*"One."*

Five men in Pierrot costumes who play graded saxophones using published numbers.

From the style, the playing and the business, the writer will hazard a guess that Tom Brown had a hand in the making of this act.

The boys play well and went over to hands when reviewed. H. W. M.

NEW ACTS AND REAPPEARANCES

MURPHY AND HEWITT

Theatre—*City.*
Style—*Talking and singing.*
Time—*Twelve minutes.*
Setting—*"One."*

Murphy and Hewitt should do a memory act; they might make the big time, for they have parts of several talking acts down perfect.

Early in the talk we noted the "Edison wants to know what is shellac—he ought to drink it" gag told at the Palace not long ago by Jack Donohue; the what do you know about wild animals—"I know enough to leave them alone" gag, told by Moss and Frye about electricity; "How can a dead cat smell—you have no idea," told by hundreds of others in reference to a goat. The Ford-Packard, "That's a good car, too," told by the Klein Brothers, and also the "Does your car pick up fast—picked up two in ten minutes," gag, told by the Klein Brothers. "I should kiss a pig" is not nice.

"That Dear Little Town in Mahone" and "Ma, He's Making Eyes at Me," were sung, both in careless indifferent fashion, with fair voices.

There are also two other gags used that should be censored at once, one of them quicker than that. The first, the reference to a girl's garter as a "fence," the partner saying, "You don't mean a fence, you mean a garter; a fence goes around a lot," to which the first fellow replies, "You don't know this girl."

The inference is obvious, and this kind of joke, if it must be told at all, had better be relegated to the stage variety of entertainment.

Just how the following ever got by or where it should be relegated, is a mystery to the writer. A woman came along the street with quite a lot of kids, and a cop came along and arrested the father, who was following behind. The father said, "What do you want to arrest me for, I didn't do anything?" The cop said, "You must have done something or you wouldn't have that crowd."

If anything could be more openly suggestive than this on the stage in an era of supposed "refined" vaudeville, the writer has not heard it.

If Murphy and Hewitt would get all new material, a couple of good punchy songs and keep the act clean, they might have a chance, but with the present act, it is extremely doubtful. H. W. M.

JUGGLING DE LISLE

Theatre—*Keeney's.*
Style—*Juggling Novelty.*
Time—*10 minutes.*
Setting—*Three, plain.*

Juggling DeLisle, a manipulator of the old school, who originated a good many of the tricks that are now the common stock of all jugglers, has a novelty turn that will find a welcome anywhere. He works with speed and skill, and in a quiet, self-possessed manner that speaks volumes for him. He handles clubs, balls, hats, cigar boxes and does things with them that we have seen no one else do. There is not a line spoken in the entire act, no time wasted in speeches or explanations. Just speed from the word go. De Lisle, who has been absent from the stage for quite some time due to an accident, has fully recovered all of his ability, and in a short while will be working in all of his old time form.

He will have little trouble reaching the better class of houses, for he has undeniable ability, personality, speed and is superior to the average run of jugglers. He manipulates clubs faster than any man the writer has ever seen. His act could fill the three spot on any bill with credit. S. A. K.

ROBER AND GOLD

Theatre—*City.*
Style—*Singing and Talking.*
Time—*Ten minutes.*
Setting—*"One."*

Two men, one straight, the other doing near comedy, open with "Ohio," to which a political verse is sung.

Some puerile comedy followed that was very poor—"a cap's a hat's little brother,"—"A fedora is a soft hat, my Fedora is a soft girl," are samples.

The very best thing in the act by a long shot was the rendition of "All By Myself" in a very good tenor voice of sweetness, force and quality.

Some more inane remarks such as "go down to the cemetery and dig up a girl for tonight" also "laugh and show your instrument" which should be deleted. "My Brother's Hat," and the "saved your wife weighing two hundred from the fire by making two trips," which was done when the late Meyer Cohen, "The California Baritone," sang "Fireman, Save My Child," and perhaps before that.

A version of "My Wife Rubs the Pain Away—When Is Your Wife Home," was used, which flopped as badly as the rest of the material, which seems to have been copied from Jansen's Encyclopedia.

A humming song was used, and after one of the lines, the near comedian with a knowing look at the audience said: "We don't mean what you mean," which should come out—quick.

"Don't do that *no* more," should be "Don't do that *any* more," and that line "cockeyed bride," is far from nice.

The act hardly got over when reviewed and no one from an impartial standpoint could blame the audience.

If the tenor would sing another solo, and the boys have all new clean talk written, they could put it over, but with the present material, the act is hopelessly small time. H. W. M.

NING TOY

Theatre—*Jefferson.*
Style—*Female impersonation.*
Time—*Twelve minutes.*
Setting—*"One."*

Ning Toy steps out of a door of a drop depicting a Chinese dwelling, clad in a blue silk native costume, as worn by the Chinese maidens. After a few explanatory words in a voice that was hardly audible, he sang a song about a Chinese doll, in the same inintelligible manner. He brought out a Hawaiian guitar next and played a selection on that instrument, looking up and smiling every time he happened to think about it. After a change of costume, he sang "So Long Oolong," following that with a lullaby on the guitar, yodeling at the finish, raising his voice for the first time so that it could be heard. At the close of the act he spoke a few lines in Chinese, and ended up with the English version, taking off his wig.

It may be something of a nevelty to see a Chinese girl doing a single in vaudeville as there are not very many doing it. But the girl is expected to do something interesting, and to a certain degree, do it well. Ning Toy's performance as a Chinese girl is all right as far as the impersonation itself is concerned; the act, material and the way it is put over would not appeal to many audiences outside of a small town where the mere fact that a Chinese girl was on the bill would be an attraction. As all Chinese to a certain extent look alike (he doesn't look any different with his wig off), the impersonation doesn't amount to very much. M. H. S.

FRANK SABINI & CO.

Theatre—*Jefferson.*
Style—*Novelty.*
Time—*Eighteen minutes.*
Setting—*In "one," and "three."*

The act is opened by the Junoesque Teddy Sabini with the henna tinted locks, looking well in a blue silk decollete. After singing a published "blues" number which she does to perfection, she gets after two of the musicians, who have made several discords. The two in the pit start an argument in Wop dialect and one of them, Frank Sabini, finally accepts the girl's invitation to do something on the stage, the dialogue, by all three getting many laughs. Frank Sabini, dressed in dark colored street clothes, his hat moving back and forth on his head, soon gets into action playing a Hawaiian selection and other songs on a guitar. The act goes to "three," and with Sabini at the piano the girl put over a talking song that went over in good style. At every interval the other Wop musician who remained in the pit yelled to his partner "Hey, Pacciagulupo," etc., and started a comical conversation, which always got a laugh. After Teddy Sabini sang another blues sang with a wiggle now and then that was sure fire, the act went to one, and both Sabinis sang a duet, accompanying themselves on their guitars. For an encore, the third member of the act arrived on the stage and they did a song and dance bit, Frank doing most of the dancing.

As the Sabinis have been in the show business for some time, Frank, recently with one of the Bedini shows and Teddy in vaudeville, needless to say they performed in a way that experience taught them and easily put their stuff over to a tremendous hand, in fact stopping the show. The house was more than fifty per cent Italian, which helped, of course, though the act would have gone over most anywhere.

The girl can put over the coon-shouting type of stuff in a way that can't miss, and would send most any kind of an act over the top. She has an excellent voice for such songs, and has the personality to go with it. Frank Sabini makes a good Wop comedian, and the excited one in the pit also does just enough to give the act the proper amount of variety.

As far as this house was concerned the act was a hit. With some minor changes to fit the particular house, the act ought to do as well anywhere else.

M. H. S.

ELAINE SHERIDAN

Theatre—*Proctor's 125th Street.*
Style—*Singing and piano.*
Time—*Twelve minutes.*
Setting—*In one.*

Miss Sheridan is facially attractive, and makes a nice appearance, but that seems to be about all the assets her act possesses. Her singing voice is weak, and also changes from a high contralto to a low one with a masculine quality. Her opening number is one about "Humpty Dumpty," following which she accompanied herself at the piano for a song evidently dedicated to "Woolworth's Five and Ten," evidently meant for comedy, but which was weak.

For the closing number she did several choruses of "All By Myself," singing the song as published and then doing it in different characters, starting with Irish brogue, which she did best, and going into English and closing with "Wop."

Went very poorly when reviewed, and it is doubtful if the act will do. Miss Sheridan might possibly give a better account of herself with better material, but even with that, she'll only do for the small time as a single act.

G. J. H.

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GREAT ARTIST PASSES

One of the greatest artists who ever lived has passed and a matchless golden tenor silenced by the Grim Reaper.

In the passing, volumes have been written about the achievements of the world famed late Caruso, the amount of money he made, the jewels he accumulated, the roles he enacted, the glory of his success, his many friends, and the unique place he held not only amongst the music lovers here and abroad, but in the hearts of the nation at large.

Comparatively little seems to have been said regarding the wonderful achievement of modern science and the blessing not only to this generation, but to those of the future, in preserving for all time, upon the recording disc, the wonderful dulcet tones which so thrilled his hearers.

"We need music just as much as we need medicine," once said a famous doctor, and in the ability to preserve the perfect tenor voice of the much beloved and nationally lamented late star of grand opera, we may now have, as contrasted to former times, not only music, but good music, and as far as tenors are concerned, the best of music from one of the best tenors of all time.

Caruso was more than a great artist, he was a great man; kindly, generous to a fault, a good citizen, good fellow, good husband and pal. None of his fellow artists ever accused him of being conceited, jealous or of furthering his own ends at their expense. He was perhaps the most universally liked artist who ever sang at the Metropolitan in New York and every one, even to the stage door attendant, had a kindly word for him and about him.

Many a budding tenor has this King of Tenors to thank for kindly advice, a pat on the back, or a whispered suggestion.

Caruso never insisted on holding the center of the stage, either on the rostrum or off, never gave the directors or the impresario trouble, nor, as he possibly could have done, had he so desired, "dictated the cast" with whom he was to sing.

He was ideal, altruistic, sensitive, temperamentally superb, and artistically supreme.

Although amassing a fortune, he did more for grand opera than grand opera ever did for him, and with his departure, the art which he elevated has suffered an irreparable, inconsolable loss and left void a niche that with no passing of years will ever be filled.

Answers to Queries

M. O. L.—Mrs. Langtry toured with "Mademoiselle Mars" in England.

W. A.—"The Fatal Wedding" was presented at the Princess Theatre, London, England.

Cristo—James O'Neill was born in Kilkenny, Ireland, and came to Cincinnati, O., at an early age. He first appeared with Edwin Forrest's company at the National, Cincinnati. He was under direction of Liebler & Co. for several seasons.

East—Smith's Colonial Theatre, Bridgeport, Ct., was opened August 25, 1902.

S. L. M.—"The New Clown" was produced by Charles Frohman at the Garrick, New York; Jameson Lee Finney and Jessie Busley were in the cast. Maud Raymond played the "serio-comic."

114—The Dewey Theatre, New York, was located on East Fourteenth street and played burlesque attractions. Robert Decker was the orchestra leader in 1902.

Albany—Senator Grady introduced the bill at Albany which permitted the space in the rear of auditoriums to be used as standing room for patrons.

Playmates—Bessie Bonehill (Mrs. Wm. Seeley) came to America for Tony Pastor, opening in New York October 31, 1889. She died at Portsmouth, England, August 21, 1902.

Bar—G. W. Setchell was a well-known music publisher in Boston.

P. R. S.—Louise Dresser was featured with Jack Norworth and Rae Lewis in "California."

Stock—Bessie Barriscale was the ingenue with F. F. Proctor's Stock Co.

G. L. H.—Jefferson De Angelis appeared as "Prof. Bunn" in "The Emerald Isle," a comic opera by Sir Arthur Sullivan and Edward German, at the Herald Square Theatre, New York.

34—Dorothy Tennant and Wallace Edinger were in the cast with Robert Edeson in "Soldiers of Fortune" at the Savoy Theatre, New York.

Bowery—Carrie Webber was with Harry Morris' company playing "A Night on Broadway." Mildred Stoller played the dancer.

Macy—Harrison Grey Fiske was manager of the Manhattan Theatre, New York, when "Captain Molly" was produced there, with Elizabeth Tyree as "Molly Pitcher."

Toto—Leo Ditrichstein was in the cast of "There's Many a Slip" at the Garrick Theatre, New York, along with Jessie Millward, Beatrice Irwin, Sydney Herbert and others.

M. S.—Minnie Seligman appeared with the Proctor Stock Co. at the Fifth Avenue Theatre, New York, as the Countess Mirza in "The Great Ruby"; also as Rosalind in "As You Like It."

Pat—Mrs. Patrick Campbell appeared in "Aunt Jeanne" at the Garden Theatre, New York. R. C. Herz was in the cast as Willie Carton. Isabel Waldron was also in the cast.

Classic—Pinero's "Isis" was produced by Charles Frohman, with Virginia Harned as the star. Oscar Ashe, Hilda Spong, Louise Drew and Herbert Ross were among the cast.

E. L.—Ada Gray, who was well known for her "East Lynne" production, died at the Fordham Hospital, New York, in 1902.

Grey—Wm. Gould was with "The Rogers Brothers in Harlem" company at the Knickerbocker Theatre, New York.

A. D. V.—Mary Cahill, Dan McAvoy, Richard F. Carroll, Julius Steger, Joseph W. Herbert, Louis Wesley and Georgia Caine were with the "Sally in Our Alley" company.

Tip—Henry B. Harris produced "Mrs. Jack" at Wallack's Theatre, New York. Alice Fisher and Edward Abeles were in the cast. James Forbes was the assistant manager.

Mar—Aubrey Boucicault and Arnold Daly were with "Hearts Aflame" at the Bijou Theatre, New York.

A. B. C.—"The Mummy and the Humming Bird" was produced at the Empire Theatre, New York, with John Drew, Guy Standing, Margaret Dale and Lionel Barrymore among the cast.

River—Wilton Lackaye was with Amelia Bingham's company in "The Frisky Mrs. Johnston" at the Princess Theatre, New York.

M. O. B.—Belasco's Theatre, New York, formerly the Republic, was opened by David Belasco with Mrs. Leslie Carter in "DuBarry."

Skit—"At the Telephone," a sketch in two scenes, was presented at the Garrick, New York. Edwin Stevens played the husband and Helen Lowell the wife. It was "burlesqued" at a Lambs' Gambol.

M. R. S.—Ethel Barrymore appeared in "Carrots" and in "A Country Mouse" at the Savoy Theatre, New York.

Zoo—Frank C. Bostwick's Animals were exhibited at the St. Nicholas Garden, New York. Captain Jack Bonavita exhibited the den of lions.

14—"The Ninety and Nine" is the title of that play. It was presented at the Academy of Music. Harry LeVan played the "boy." Edwin Arden played "Tom Silverton."

P. O. M.—J. E. Dodson and Annie Irish were the co-stars in "An American Invasion" at the Bijou Theatre, New York.

Earl—Lawrence D'Orsay appeared in "The Earl of Pawtucket" at the Madison Square Theatre, New York.

R. M. S.—"The Morning After" was the title of a sketch presented by Mr. and Mrs. Wm. Robyns in England. They also showed it at a Dewey Theatre Sunday concert in New York City.

TWENTY-FIVE YEARS AGO

The Flying Jordans were doing a "triple somersault from flying trapeze bar and catch, hand-to-hand" at Koster and Bials, New York.

Jos. E. Howard presented illustrated songs, with life size motion pictures, by the aid of the Phantoscope.

Hugh Harrison had charge of the Sideshow with the Ringling Circus. George Ganweiler was the band leader.

Vaudeville entertainments were given on the steamer "Grand Republic," while cruising in New York Harbor.

Keene's "Voter" won the Winged Foot Handicap at Brighton Beach.

"A Hot Time in the Old Town" was being sung by Josephine Sabel.

M. Shea opened the Court Street Theatre, Buffalo, N. Y.

The La Porte sisters appeared in vaudeville.

Laurent Howard managed the Brooklyn Music Hall.

Rialto Rattles

IF

"Getting Gertie's Garter,"
Why not
Getting Geraldine's Goat
Telling Tellegen Tales
Letting Lew Linger
Carrying Carrie's Camisole
Begging Baby's Bread
Borrowing Bessie's Bandbox
Doing Dottie's Darndest
Envies Eva's Evenings
Fooling Frieda's Friends
Hurting Harriet's Hands
Instigating Ida's Ideas
Jollying Jean's Jays
Keeping Kyra's Kimona
Making Minnie Mad
Noting Nettie's Naps
Opening Olive's Oyster
Placing Pearl's Pictures
Quizzing Queenie Questions
Righting Ruth's Reputation
Stealing Sibyl's Slippers
Telling Tillie Tales
Using Una's Underwear
Varnishing Valeska's Vase
Wishing Winnie Work
Xcepting Xenia's Xcuse
Zealous Zoe's Zebu.

DID YOU KNOW

That a certain Supreme Court Justice admits he Hughes to be Governor of New York!

WHAT DID

Jean Tell-Fradkin after the Monday matinee at the Palace last week?

A ROSE BY ANY OTHER NAME

The Englishman who called Lord Northcliffe's polka-dot tie a "spotted cravat" would probably refer to a season's work in vaudeville as "a period of indefinite activities."

ONE CORRESPONDENT

Wants to know if it is ever proper to refer to a conversation between two persons as a monologue.

Yep—if the couple are married!

ON THE JOB

When Phil Baker was forced to break his engagement at the Cafe de Paris, Harry Rose to the occasion.

ONE COULD SCARCELY SAY

That Bee Palmer at the Cafe de Paris is "shaking for the drinks."

ONE RESIDENT

Of a neighboring state says there are more flies at the Polo Grounds than there are mosquitoes in New Jersey. (Old stuff.)

UNLESS QUICKLY ADJUSTED

There is little doubt that many striking musicians who have had short "blue" notes in the past will have fewer long green notes in the future.

FAINT-LY SPEAKING

Henry W. Savage is not the only man who ever revived a Merry Widow.

TELL US NOT

In mournful numbers—how many acts does George Ade.

SITTING ON A PORCH

At Winfield, Long Island, reminds one of an old number of the Whitney Brothers —"The Mosquito Parade." So glad to see me go, they even *bit* me goodbye. (Just as old.)

SAID AN AGENT

To an act applying for work, I'll get you some time from Mr. Albee direct because "An Intimate Friend of a Friend of Mine, Is An Intimate Friend of His."

Who sang the song—page Marie Cahill.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ACTORS' ASSO. VOTES AGAINST FEDERATION WITH LABOR UNIONS

Subject Long Debated but Council That Voted Against Proposed Federation Plan Is Sustained in Association Mass Meeting by Big Majority

LONDON, Eng., Aug. 6.—The question of Federation of the Actors' Association, which has been agitating the actors of this country for some time past, seems to have been definitely settled, for the time being at least, by the Council of the association, who at a recent meeting voted against federation. At a mass meeting held at the Garrick on July 29 the association returned a favorable vote on the report of the council. The business of the meeting consisted of a discussion on federation and a vote, a propaganda campaign for membership, suggestions of benefit to the profession in general, and the declaration of policy by the council.

Among the suggestions for betterment of the profession the question of licensing provincial and touring managers, as well as producing managers, was again taken up. The joint committee of the T. M. A. and the A. A. reported that their bill licensing all managers was still pending before Parliament.

J. Fisher White, chairman of the association and council, presented the following report on the council's discussion of the question of federation, and stated the arguments advanced on both sides of the question. They are as follows:

The arguments for federation:

It is the logical development of trade unionism.

"Union is strength." That is to say, the A. A. would undoubtedly acquire greater bargaining power if it were federated with the other labor unions in the theatre.

[And this is an answer to a possible argument on the other side.] Class or social distinction as between trade unionists does not count.

The managerial side of the theatre indoors would, in all probability, disapprove economically of federation of the labor side. Hence, it would be economically to our advantage, one may argue.

We shall all be in close relationship with labor men some day, for labor will rule.

The Equity Association in America, the A. A. A. A. in South Africa, and the Australian Actors have all federated with the labor unions, and with complete success.

The arguments again federation:

There would, at the present time, undoubtedly be numerous resignations from membership of the A. A., amounting perhaps to 33 1-3 per cent.

We are a young union, and it is estimated that we have as yet an inadequate percentage of the actors and actresses habitually working in the provinces enrolled as members of the A. A.

Many managers have been, and some are still, actors. They are, as it were, "of one blood" with us; the members of the N. A. T. E. and the A. M. U. are not so.

The managerial associations would undoubtedly regard our federation with the N. A. T. E. and the A. M. U. as a challenge and an appeal to force, and since we have agreements with them it would be unwise, if not disloyal, to those agreements, to enter into any undertaking which might be thought to conflict with the agreements.

Actors and actresses are, after all, *artists* and must inevitably regard the art of the theatre in a light different from that in which the manual worker regards it.

The actor and the author are basically the only elements absolutely necessary to the production of drama.

The actor can have no part in some common trade union practices.

There is some virtue in independence. Can we always be sure that we may not be dragged unwillingly at the wheel of the federation chariot?

BIRMINGHAM CLOSES

LONDON, Eng., Aug. 6.—The season came to a close last Saturday at the Birmingham Theatre. It has been extremely successful and when the curtain fell for the last time on "The Immortal Hour" there was loud and continued applause. Barry Jackson stepped forward and expressed his satisfaction with the reception of his venture and spoke of his plans for the coming season.

The theatre will remain closed until September 3, when "Quality Street" will be produced.

A. A. HOLDS MASS MEETING

LONDON, Eng., Aug. 6.—A mass meeting of the Actors' Association was held at the Garrick Theatre last week. Discussion was held on the following subjects: Federation; propaganda campaign for new members; suggestions for the betterment of the theatrical profession in general; and declaration of policy by the present council.

"HEART OF CHILD" TO TOUR

LONDON, Eng., Aug. 6.—Renee Kelly will head a cast which is going on tour with "The Heart of a Child," under the direction of Herbert Jay and Hylton Allen. The tour will begin at the Winter Gardens, in Blackpool, on August 15.

"OUT TO WIN" BENEFIT

LONDON, Eng., Aug. 6.—A private performance of "Out to Win" was given to one thousand wounded soldiers at the Shaftesbury Theatre, last week. The entire cast, stage hands and musicians donated their services free.

AMERICAN PLAY REVIVED

LONDON, Aug. 5.—Through arrangement with Messrs. Laurillard and Grossmith, "Some Detective" was successfully presented at the Empire Theatre last week by Julian Wylie. The play, which is by Harvey J. O'Higgins and Harriet Ford, was originally produced in America, at Atlantic City, N. J., about seven years ago, under the name of "The Dummy."

Eighteen months after it was brought to England and produced under the same name at the Prince of Wales Theatre. Owing to the war which broke out shortly after, its run was brief. Since then it has been revised and played on the road successfully.

In the cast of "Some Detective" are Wee Georgie Wood, David Miller, Forrester Harvey, Oswald Marshall, little Gabrielle Casartelli, Jessie Winter, Ethel Irving, Rose Hart, Barbara Gott and Dolly Harmer.

DAGNALL DOES NEW PLAY

LONDON, Aug. 5.—T. C. Dagnall, by arrangement with Mary Moore, presented "Ambrose Applejohn's Adventure" at the Criterion Theatre here this week. It is a three act comedy by Walter Hackett, originally written under the title of "Spanish Treasure." Charles Hawtrey appears in the leading role.

"MARY" TO TOUR

LONDON, Aug. 5.—"Mary," which is now playing at the Queen's, will go on a short suburban tour and will open at Birmingham at Christmas time for a long tour of the provinces.

ARTISTS' SALARIES GET 50% RAISE

LONDON, Aug. 5.—R. H. Gillespie, managing director of Moss' Empires, has compared the figures of 1914 and 1921 and he says that artists' salaries have increased about fifty per cent. "I have been comparing those figures," said Mr. Gillespie, "and I find that other staff wages have gone up besides those of the artists. Orchestras, advertising, lighting, etc., have increased some eighty-five per cent; and rates, taxes, repairs, insurance, etc., have increased about 100 per cent, whereas the prices of admission show a comparatively trifling per cent of increase. During the past three years we have in addition spent enormous sums in reconstructing and refitting our theatres. All this, however, is of little avail unless we can provide a show which will attract the public. One of the difficulties is the quick change of the public's taste, a fact that is more noticeable since the war. This leads me to believe that it is a mistaken policy to book any but a few of the big artists for years ahead, as has been the case in the past. Variety is the essence of the whole business. We now find that artists who have a definite income by being booked ahead for several years make for monotonous performances and thus lose their drawing power with the public. If they did not receive booking so far ahead they might give a better performance.

"Occasionally we are criticized for the number of American acts we introduce to this country, but that is the fault of the British acts for the reasons just stated. Our audiences have appreciated acts or turns wherever they come from provided they have freshness."

BREAD BUYS THEATRE TICKET

Moscow, Russia, Aug. 5.—State theatres, in an effort to aid the famine sufferers, are devoting the entire month to benefit performances. Admission to these performances is only by the payment of various amounts of foodstuffs. The theatrical companies advertise the performances in the following manner:

"Brother peasants, pause and read: The artists give you spiritual enjoyment, you pay for it with bread for your hungry brothers. Admission prices: first row, three pounds of grain, or four pounds of peas, or fifteen pounds of potatoes; second row, etc., with the various prices fixed in terms of foodstuffs."

MILLER GETS "GREEN GODDESS"

LONDON, Aug. 5.—Gilbert Miller will produce "The Green Goddess" here, at the St. James Theatre, in September, 1922. George Arliss will be seen in the leading role, supported by a strong English cast.

Arrangements for the production of the play here were made by Miller through William Archer, the author, Winthrop Ames, and George Arliss. It is because of the desire to play Arliss in the same role in England which he is now doing in the States that the play cannot be produced before 1922.

HARRY GREEN IN "AFTER DINNER"

LONDON, Aug. 5.—"After Dinner" is the name of a new revue presented by Ernest C. Rolls at the Lyric Theatre, West End, in a number of episodes. The last episode of the play shows the "millionth night" of "Chu Chin Chow."

Among those who appear in the revue are Harry Green, in "The Cherry Tree," Daphne Pollard, Jennie Benson, Nat. D. Ayer, Zelinda Davies, Flora Courtenay, and George Grayes.

"COUNT X" TO TOUR

LONDON, Aug. 6.—The touring rights to Great Britain for "Count X," the comedy by Horace Annesley Vachell, have been secured by B. Mainwaring Dunstan. He will send the show on tour this fall with Leon M. Lion in the leading role.

Others in the cast will be Miss Joyce Corfield, Florence Trissilian and Charles Roadnight.

THE GRAND RE-OPENS

LONDON, Eng., Aug. 6.—The Grand Theatre in Wolverhampton started its season on July 30 with "The Maid of the Mountains." Other attractions which have been booked into the house for the coming season are Julia Neilson and Fred Terry, "The Garden of Allah," "The Safety Match," "The Beggar's Opera," "The Little Dutch Girl," the Royal Carl Rosa Opera Company, "Sybil," "The Bird of Paradise," "Peri," "The Arcadians," "The Lilac Dominos," "Aladdin," "Lord Richard in the Pantrey," "The White-Headed Boy," "A Bill of Divorcement," Henry Baynton in a Shakespearian programme, and "The Knave of Diamonds."

NEW CHILD LICENSE ACT

LONDON, Eng., Aug. 6.—On and after August 8 licenses permitting the employment of children on the stage will not be granted in respect to any child between the ages of ten and twelve years old. This is in acordance with the Education Act 1918—section 52, sub-section 3.

Where any license granted to a child of twelve years or less is in force at that date—and licenses are granted for any period up to six months—such license will be valid until the date of expiration, but the child will not be eligible for re-licensing until the child has passed its twelfth year.

ARTISTS SUBSCRIPTION INCREASED

LONDON, Eng., Aug. 8.—In conformity with the resolution passed by the special meeting of the Music Hall Artists Railway Association, the annual subscription to the association was increased after July 30 from 7s. 6d. to 10s. a year. One member sending in his addition in advance wrote: "I consider it quite the wisest course to adopt," and still another says, "I am sending in advance because I think that some of the 'grousers' against the increase are all wrong. They fail to realize what the M. H. A. R. A. has done for them."

"MAN WHO CAME BACK" AGAIN

LONDON, Eng., Aug. 6.—"The Man Who Came Back," which was presented by Charles B. Cochran and William A. Brady last season, will reopen on August Bank Holiday, at the Royal Theatre, Halifax.

The company, which will be under the personal direction of George Manship and George Ricketts, will include Nora Kingsley, Charles Childerstone and P. L. Julian.

REVIVING "PASSION PLAY"

WALLE, Germany, Aug. 6.—The Passion Play, which has been an annual event at this Bavarian hamlet since the year 1700, but which was not presented since 1914, is being revived this summer. The People's Theatre, which produces the play, is supported by the town officials and the district bishops.

TO PRODUCE "CLARENCE"

LONDON, Eng., Aug. 6.—"Clarence," by Botth Tarkington, which was originally produced at the Hudson Theatre in New York two years ago, will be produced here next season by Frederick Stanhope. Stanhope is now completing arrangements with George C. Tyler for the presentation of the play.

GETS "WHICH ONE SHALL I MARRY"

LONDON, Eng., Aug. 6.—Sanger and Jordan, of New York, have sold the English rights to "Which One Shall I Marry?" to Murray King. The play, which is by Thomas Ketterling, will be produced by King at the Devonshire Park Theatre, in Eastbourne, early in September.

"WELCOME STRANGER" TO OPEN

LONDON, Eng., Aug. 6.—"Welcome Stranger," by Aaron Hoffman, which was produced in America last season with success, will be presented here at the West End Theatre early in September, with Harry Green in the leading role. Ernest C. Rolls will produce the play.

Dooley and Rogers have opened in a new vaudeville vehicle.

Ray Kossar is breaking in a new single out of town this week.

Jack Norworth is heading the bill at Keith's Cleveland Theatre.

Frieda Allen will be seen in a new act with a pianist in vaudeville soon.

Pinto and Boyle have been booked for forty weeks over the Pantages time.

Edgar Allen returned to New York last week after a vacation of two weeks.

Andre and Waters have been booked for Reisenweber's by **Lillian Bradley.**

Donovan and **Lee** are summering at Sherman Lake, Davenport, Center, N. Y.

Sallee and Robbles will open for a tour of the Loew time in Baltimore on Aug. 29.

Stuart Barnes, monologist, is with the **Annette Kellerman** company touring Australia.

Raymond and Lum have reunited and will open on the Keith time early in September.

Charles Withers began his season in "For Pity's Sake" at Scranton, Pa., on Monday.

Long and **Short** are playing Long Branch this week; direction of **Eddie Fredriks.**

Kittie Hatfield will open at the Moulin Rouge August 8; direction of **Harry Walker.**

Green and Blyer opened last week at Blossom Heath Inn; direction of **Lillian Bradley.**

Hattie Althrop and her sister have been signed for a period of five years by the Shuberts.

Clara Fahara has signed a contract with **Harry Walker** to act as her personal representative.

Leona Werner has been booked by **Harry Walker** for the "Twentieth Century Revue."

Jane Dillon is having a new act written by **James Madison** and will be seen on the Keith time soon.

The Melody Four opens at Buzzard Bay Hotel, Boston, Mass., August 15; placed by **Harry Walker.**

The **Williams Sisters** open with **Lena Daley's Kandy Kids,** August 27; placed by **Harry Walker.**

Eva Esmond has been booked by **Harry Walker** for the Moulin Rouge, Fall River, and opens shortly.

Andre and Menette have been booked by **Lillian Bradley** for the Venetian Gardens at Montreal.

Dot Douglass, prima donna, has been booked by Harry Walker for the "Listen Lester" company.

Helen Hutchins, private secretary to Davidow and Le Maire, is now on a vacation of two weeks.

Anna Gelb, private secretary to **"Taps,"** of Irving Berlin, Inc., is taking a vacation at a nearby resort.

H. Fletcher Rivers has been engaged to stage ensemble and dance numbers for **Sam Howe's** new show.

"Musical Artistes," a ten-girl Jazz Band, will be seen in vaudeville shortly, direction of **Walter Windsor.**

Boyd and Brown were placed on the Sun time to open at Rochester, New York, shortly by **Buddie Sheppard.**

ABOUT YOU! AND YOU!! AND YOU!!!

The Riveria Five are playing at Schary's Hotel, Bradley Beach, N. J.; direction of **Lillian Bradley.**

Babette Busey, formerly with **Bobby O'Neill,** will be seen in a vaudeville act with a partner next season.

Alfred Adler, who was in Atlantic City last week, has returned to his desk with the **Walter Windsor** attractions.

Florence Auer has joined the Alice Brady company which opened this week in "Drifting" at Atlantic City.

Murray Kissen, formerly of the Hungarian Rhapsody, is opening out of town this week in the "Barber of Seville."

Walter Windsor has started rehearsals on a new musical revue for the Parkway Palace, Brooklyn, which will open shortly.

The Wyoming Trio, consisting of **Billy Kirkwood, Ruth Gordon** and **Budd Carlett,** have opened in a new act on the Keith time.

Harvey Hayes, booked to play at Loew's Theatre, Montreal, Canada, last week, was unable to appear on account of illness.

Amoros and **Jeanette** left for Minneapolis last week to open this week on the Pantages time with a long route to follow.

Held and Adams, who have been playing on the Poli time, will shortly be seen on the big Keith time; direction of **Bill Lykens.**

Jack Osterman will leave for Chicago this week, where he will open a route of twelve weeks over the Junior Orpheum Circuit.

The Dallas Six opens at Healy's, Boston, for a winter engagement, August 14th; personal management of **Harry Walker.**

Paul McArthur has been engaged as musical director by Oliver Morosco for "Visions and Dreams"; booked by Leslie Morosco.

Isabel Mohr, formerly with Broadway Brevities, has been signed for the leading role in "Pitter Patter"; placed by **Max Rudnick.**

Beaumont and King, after a vacation, will start to rehearse next week and will open shortly in vaudeville with some new material.

Jean Gaynor is taking a vacation at Keansburg, N. J., at her summer home, and will open in vaudeville the middle of September.

McNamara and Clinton returned from a thirty weeks' tour in Australia recently, and are spending a vacation on the Pacific Coast.

Cardo and Noll are summering at their home in New Haven and will open their regular season in vaudeville the middle of September.

Harris and Santley, a sister team now playing on the Loew time, have been signed for the Interstate and open in September.

Mr. and Mrs. Harold Woolf, known in vaudeville as **Woolf and Stewart,** are celebrating the arrival of a baby girl, born on August 2.

Marie Sudville, French prima donna, received a season's contract with the "Twentieth Century Revue"; direction of **Harry Walker.**

Donna Montran in the vaudeville act, "As You Like It," by **Hockey** and **Green,** opens at Asbury Park this week; direction of **Lee Stewart.**

Harry H. Campbell, resident manager of the Orpheum Theatre, San Francisco, is spending his vacation at his summer home at Russian River.

Henrietta Butler and **Flo Conlon** are breaking in a new song and dance routine, with special material and scenery, in East Stroudsburg this week.

Dorshka is making such a hit at the Venetian Gardens, Montreal, that her engagement has been extended indefinitely; direction **Lillian Bradley.**

Gertie "Babe" Decker, soubrette with the "Weary Willie Walker" company, is resting for several weeks, visiting her mother in Hoboken, N. J.

Walter J. Plimmer, Jr., son of the agent, has been engaged by **Geo. Choos** for the leading juvenile part in one of the latter's new girl acts.

Ray Seigel, private secretary to **Henry Chesterfield,** of the N. V. A., returned Monday from a vacation of two weeks spent in the Adirondacks.

Nellie M. Yorke, actress, was married on July 27, to **J. Walter Lisberger,** head of the Keystone Tire and Rubber Company, at Greenwich, Conn.

Al Raymond, of **Raymond and Lum,** is producing a new act for next season called "20 Minutes from Broadway." It will have a cast of fourteen people.

Katherine Flynn and **Gladys Davis** have joined the French and English classes at the Columbia University. They are members of the "Last Waltz" chorus.

Fred Tiden, who played the heavy in the New York run of "The Bad Man," has been re-engaged for the Chicago run of the piece which opens in September.

Alice Remsen, who is playing Stroudsburg, Pa., the last half of this week has been given a route over the Sun time and opens in Toledo shortly with 18 weeks to follow.

Joseph Parsons, baritone at the New York Hippodrome for five years, will be seen in a single act in vaudeville shortly on the Keith time; direction of **Bill Lykens.**

Lillian Rockley returned from Glens Falls where she has been appearing in stock last week and will start to rehearse with one of the burlesque wheel shows shortly.

Reed and Blake have finished their vacation and will open in vaudeville next week.

Ada Lewis has been engaged by **Charles Dillingham** to appear in "Dear Me."

William E. Hallman, of the "Enter Madame" company, is recovering from an opporation for appendicitis performed last week at St. Joseph's Hospital in Far Rockaway.

Lady Alice's Pets, playing in Boston this week on the Keith time, have been routed for fifty weeks, after which they will play for a year in Europe; booked by **Bill Lykens.**

Charles Calvert, recently at the Cafe de Paris, New York, left for Chicago last week to open with **Ike Bloom's Midnite Frolics,** August 15; direction of **Walter Windsor.**

Blanche Merrill, writer of lyrics, is collaborating with John Murray Anderson on several scenes and numbers for the Greenwich Village Follies of 1921, which is now in rehearsal.

Ruth Wells is rehearsing a new vaudeville act in which she will be assisted by five boys. The act is being staged by Billy Sharp and will be under the direction of Tiny Turek.

Mr. and Mrs. Perkins Fisher opened their 22nd consecutive season in their act "The Half-Way House," for the Western Vaudeville Managers' Association, at the Palace, Rockford, Ill., last week.

Pete O'Neill and Olive Hill will open shortly in a new act called "Diogenes, Jr.," with special songs and talk, by Stern, Marks and Haymond, which they will do with their dance routine.

Mack and Kann, "Two Colored Gentlemen from the South," who have been playing around Boston for the last two months, have arrived in New York and will open shortly on the Loew time.

Evelyn Darville, who has sung at the Opera Comique in Paris and in England and the Continent in Grand Opera, has arrived in America and will sing in the "Greenwich Village Follies of 1921."

Katherine Murray (Mrs. Edgar Allen) was operated on last week at the St. Bartholomew Hospital by Dr. Jerome Wagner. The patient is convalescing nicely and expects to be about shortly.

May Wirth and Family are taking the first vacation they've had in years this week; motoring through Long Island and going to Asbury Park. The act opens next week at Keith's Orpheum, Brooklyn.

Emma Haig and Richard W. Keene are playing their last week in vaudeville this week at the Riverside prior to beginning Music Box Revue," which opens at the Music Box Theatre in September.

Zelda Santley arrived in New York last week after completing a tour of the Pantages circuit. She will rest until October 2, when she will reopen in Minneapolis to play return dates all over the entire circuit.

Robert E. Homans, Edward Poland, Max Waizman, Edward Duane, Charles Esdale, Lucille Parker and **Margeret Wiltshire** have been engaged for **John Hunter Booth's** new comedy, "Like a King," to be produced by **Adolph Klauber.**

Benold Ross, the Chicago writer of vaudeville productions, has been placed under an exclusive contract to the D. A. R. Vaudeville Producers. Ross is at present working on a number of tabloids which are to open early in September.

Jeane Steel, who has been singing at the Prince Hotel, Arverne, has been placed by Harry Walker to open at Healy's Boston and opens this week; Miss Steel has signed as leading soubrette with the Mollie Williams show for next season.

John Quigley has secured all the contracts for outdoor attractions at the Lynn Mardi Gras to be held at Lynn, Mass., week of August 8. He has also contracted to furnish the fireworks for the affair which is the biggest to be held in the East.

Arman Kaliz, having recovered from a recent illness that necessitated an operation on his throat, is rehearsing his new vaudeville offering for the Keith houses.

Olive Parado, recently on the Orpheum time, has signed as ingenue prima donna with Shuberts for three years and will play opposite Al Jolson.

The Arrowsmiths, who have been spending a few weeks' vacation at their home in Reading, are in New York and will be seen in their new aerial act on the Loew time shortly.

HARRY VO

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SOMEBODY'S MOTHER
WITH A BEAUTIFUL SURE FIRE POEM

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IRISH DIXIE SONG

IF SHAMROCKS GREW ALONG THE SWANEE SHORE

Wonderful Patter Chorus
Can Close Your Act

O
SENSATIONAL NIGH
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YOU CONG

MALN

The most fascinating dy
Great single Great do Gr
A wonderful spotlight with
obligato by Ed Sm u ev
Lyric by Andre rling
Ed M
Music by Har Til

OUR WONDERFUL DESCRIPTIVE BALLAD
SOMEBODY'S MOTHER
Better than That Old Irish Mother
By Andrew Sterling and Harry Von Tilzer

OUR CLASSIC SH
THAT OLD IRISH

A GREAT DOUBLE SONG
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ng dy song in years
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y Har Tilzer

The Most Beautiful Mother Ballad in Years
SOMEBODY'S MOTHER
WILL STOP ANY SHOW

A Great Comedy Blues Song
I AIN'T GONNA' BE NOBODY'S FOOL
Can be used as a rag ballad
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STRAIGHT MAN WITH GEO. JAFFE'S CHICK CHICK

JACK H. ALTON

ON MY WAY TO NEW YORK GET ME THERE

DIRECTION LOU REDELSHEIMER

MATTY WHITE

WITH JACOBS AND JERMON THIS SEASON

BURLESQUE

SHOW ROSTERS COMPLETED THIS WEEK

ALL READY TO REHEARSE

The roster of Irons & Clamage shows on the Columbia Circuit this season will be as follows: "The Garden of Frolics," Micky Markwood, Sid Lewis, Art Tackman, Hazel Greene and her Syncopated Band, seven people; Elsie Smith, Billy McGary, Leon De Voe and Nadine Grey. Art Phillips will manage the show.

"Town Scandals": Chas. Fagan, Ethel Shutta, Normon Hedley, Alfreda and Company, Joe Van, Jack Buckley, Corine Wilson, Hudson Sisters and Doris and Lee. Ed Edmonton will manage the show.

"Whirl of Gayety": Lou Powers, Jack Shutta, Joe Lyons, Pearl Hamilton, Donna Hage, Leddy and Leddy, Lillian Bessent, Dot Stewart and Holden's Mules. Bob Cohn will manage the show.

The roster of J. Herbert Mack's "Maids of America" will be Bobby Barry, Fred Reeb, Dick Lancaster, Billy and Tom Creedon, Alfaretta Symonds, Merrigan and Howarth, Daisey Harris and Jean Fox. Art Muller will manage the show.

Jimmy Cooper's "Beauty Revue": Jimmy Cooper, Eddie Hall, Fred Harper, Victor Kaplan, Sam Freed, Ruth Osborn, Billie Flint, Beth Borroughs, Victoria and her Diving Nymphs, and Jimmy Cooper's Athletic Girls. Barney Kelly, manager, and George Leavett, agent.

Joe Levitt's "Some Show": Danny Murphy, Harry Evanson, Jack Towers, Chas. Smith, Emma Kohler, Florence Whitford, May Pincus, Grace Shaw and Zita. Joe Levitt will manage the show and Dave Levitt will be the agent. Straight man to be signed.

Arthur Pearson has engaged the following performers for his two Columbia Circuit shows, "Bits of Broadway" and "Step Lively Girls": Charlie Ahearn, Jamie Coughlin, Will J. Kennedy, Ralph Walton, Fred Garland, Dick Knowles, Harry Moore, Lawler, Florence Talbot, Gladdin Reilly, Billy Smith, Evelyn Cunningham, Alice Jay C. Flippin, Eleanor Harte, May White, Walter Morrison, Leona Earle and Geletti Monkeys.

Gallagher & Bernstein's "Bathing Beauties": Jack Hunt, Edward Baxter, Oscar H. Lloyd, Lola Austin, Grace Furnside, Pep Bedford, Marie Hunt, and straight man to fill. Pete McGuire will manage the show.

"Little Bo Peep": Harry Pepper, Helen Lloyd, Chas. Taye, Chas. V. Markert, Constance Williams and Harry Possnack; ingenue to fill. Lou Lesser will manage the

WISEMAN RETURNS TO ALAMAC

ST. LOUIS, Mo., Aug. 4.—Jos. T. Wiseman, former owner of the Alamac Hotel, this city, who retired several years ago on account of illness, has returned here and taken over the management of the same hotel.

Wiseman had many friends in the show business, particularly in burlesque in the past and he will welcome them again this season at the Alamac.

MOLLY NELSON SIGNS

Molly Nelson, for many years one of the most attractive end ponies on the Columbia wheel, has signed as soubrette with Jack Singer's "Big Show."

PHIL ISAACS INJURED

CLEVELAND, O., Aug. 8.—Phil Isaacs, manager of the Empire, Cleveland, and his brother-in-law were the victims of an automobile accident outside the city limits of Pittsburgh, Pa. It was reported that his brother-in-law was killed. Isaacs was badly injured around the face and head.

WINTER GARDEN OPENS AUG. 26

Minsky Brothers' National Winter Garden will open its season on Friday night, August 26th, with one of the best casts that stock house has had.

The Minsky Brothers have spent considerable money on the house this summer. The dressing rooms have been all remodeled and painted. Several more rooms have been added for the comfort of the performers and chorus girls.

The Lee Lash Studios have furnished new and up-to-date scenery which blends with the new color effect of the house, which has been entirely redecorated.

A new orchestra has been engaged which will be under the direction of Lou Wiseman.

In the cast which will be seen at the opening of the house are Joe Rose, Harry Bentley, Arthur Putnam, Bernie Clark, Rita Bashek, Bonnie Brooks, Jean Leonard, Florence Devere and Frankie Niblo. Rose will also produce the shows and Lou Yeager will be the stage carpenter. Nick Elliott will manage the house.

BOOKED WITH SHOWS

Dou Redelsheimer booked the following performers with burlesque shows the past week: With "Pell Mell," Mildred Franklyn, Chas. Country, Chick Griffin and Mabel White; "London Belles," Three Harmony Girls; "Whirl of Girls," Will J. Kreamer, Connie Fuller, George Bartlett and Case and Dias; "Chick Chick," Jack Alton and wife and Tim Ryan, and with the "Cabaret Girls," Johnny Baker.

BOB SIMONS MARRIES

BUFFALO, N. Y., Aug. 3.—Bob Simons and Irene Meara were married here today. Simons is manager of the Gayety Theatre, this city, which plays the attractions of the Columbia Amusements Company. Miss Meara is a well known soubrette on the Columbia Circuit, having been with the attractions of Jacobs & Jerome the past five seasons.

SMOKER AT THE BSQUE. CLUB

I. H. Herk, president of the Burlesque Club, has sent out invitations to all members and their friends to attend a stag smoker at the club Thursday night, Aug. 11th. There will be plenty to eat and all kinds of refreshments and entertainment. It will be free and a crowded house is looked for.

MATTY WHITE IN ACCIDENT

Matty White while riding in an automobile through the Catskills last week, near Dairyland, Ulster County, N. Y., was thrown from the machine and received a fracture of the nose. Otherwise he was uninjured and will be able to start rehearsals with the Flashlights next week.

RAY READ IS A MASON

BRONSON, Mich. Aug. 5.—Ray Read featured comedian with Hurtig & Seamon this season, took his "first" in Masonry at this place last night. Read, Mrs. Read and Mr. and Mrs. A. W. Young have been spending the summer at their cottage at Madison Lake near here.

BOOKED FOR GAYETY

Lou Redelsheimer booked the following for the Gayety, Philadelphia, for this week: Jack Ormsby, Chas. Lane, Burton Carr, Mary McPherson, Connie Fuller and Mabel Lamone.

REESE FOR "LONDON BELLES"

Fred Reese has been engaged as straight man for William S. Campbell's "Rose Sydell London Belles Co." He was signed by Ike Weber. He will work opposie Joe Marks.

FRANKIE NIBLO SIGNS

Ike Weber has signed Frankie Niblo to open at the National Winter Garden this season.

AMER. CANCELS WORCESTER FRANCHISE

GRAND THEATRE OUT

Worcester, Mass., will not be on the American Circuit the coming season. The shows have been playing the Grand, that city, the past few seasons and had three years to run on its present franchise, which was cancelled last week. An official of the American Circuit stated the reason for cancelling the city was on account of poor business.

This week was between Springfield and Boston. Harry Strouse's "Pell Mell" was to open its season there but instead will open at the Opera House in Newport, where it will play three days, splitting with Fall River. "Naughty Naughty" was to open its season at Newport, but this show was dropped by the circuit last week, changing the route for New England. It will now run from the split week of Newburgh and Poughkeepsie, to Springfield, Boston, Newport and Fall River to the Gayety, Brooklyn.

The Peen Circuit will be as follows: Monday, New Castle; Tuesday, Uniontown; Wednesday, Cumberland; Thursday, Williamsport; Friday, Lancaster, and Saturday, York.

"PEEK-A-BOO" FOR BRONX

Jean Bedini's "Peek-a-Boo," that had the run at the Columbia this Summer, will open on the Shubert Time at the Bronx Opera House Labor Day, under the title of "Chuckles of 1921," with its original cast.

Bedini has taken over Rud Hynicha and I. H. Herk's interest in this show and controls it himself.

Bedini will produce another "Peek-a-Boo" on the Columbia Circuit, which will open at the Empire, Albany, on the regular burlesque time, with Joe and Harry Kelso at the head of it. This show belongs to Hynicka, Herk and Bedini.

F I L M

CHARLIE WILLIAMS MARRIES

It has just leaked out that Charlie Williams of the Gus Hill office was married on July 27th to Nancy D. Rhodes, widow of the late James Rhodes, former manager of Columbia Amusement houses in Detroit and Albany. Mr. and Mrs. Williams are making their home in New York.

ROSE FOR BUFFALO HOUSE

Harry Rose, who managed one of the shows on the American Circuit last season, has been appointed manager of the Academy Theatre, Buffalo, which plays the attractions of the American Burlesque Circuit. Rose received his appointment Monday of this week.

JESSIE REESE CLOSES

Jessie Reese, ingenue, closed at Kahn's Union Square last Saturday night after a ten weeks' engagement. Miss Reese is now confined at the St. Vincent Hospital, where she was operated on for the removal of her tonsils Tuesday morning. She will leave the hospital Thursday or Friday of this week.

BONNIE LLOYD'S BROTHER DEAD

Frank Mills, brother of Bonnie Lloyd, soubrette at Kahn's Union Square, died at his home in Boston of cancer on August 1. He was a non-professional and married.

WALTON WITH PEARSON SHOW

Ralph Walton has been placed with one of Arthur Pearson's shows on the Columbia Circuit this season by Ike Weber.

UNION SQ. SHOW, BRIGHT WITH COMEDY, IS FAST AND CLEVER

One of the best comedy shows that has been seen at Kahn's Union Square, was offered last week, by the stock company. There were several new members in the cast, with Pat White at the head. The show which was in two parts and four scenes was produced by White, was almost the same as he had on the American Circuit last season, but it seemed to go over much better than when we saw it last Winter at the Star in Brooklyn, maybe the reason for this was that he was surrounded last week by a stock cast that was far above the average, anyway the audience that packed the house Tuesday evening were kept in a constant uproar of laughter from the time the curtain went up to the finale of the show, and it was clean, too.

The comedy was in the hands of White and Joe Rose. White is one of the few old time Irish comedians still before the public; he was greeted with a fine round of applause on his entrance. There is no better known comedian on the burlesque stage than he, and when he works none is funnier, and he was just right last Tuesday night.

Bud Williamson was another new member, while not having a great deal to do, outside of his Western character, which he did in the first part of the show, he made a dandy ipmression. His portrayal of this character stands alone in the burlesque ranks.

Tommy O'Neil was used to an advantage by White in the boxing bit, he also did a clever drunk in one of the scenes.

Bonnie Lloyd who is sharing the soubrette honors with Kitty Warren also opened here last week. Miss Lloyd who is an acrobatic, dancing soubrette, had no trouble in getting her numbers over for encores. She is a hard worker and a clever little woman. Her dresses were very becoming.

Rose worked nicely with White, putting his "Dutch" over to good effect.

Joe Lyons stood out as the straight man, he "fed" the comedians in an aggressive manner and his wardrobe was strictly up to date.

Miss Warren bubbling over with personality put her numbers over cleverly and with plenty of ginger. She appeared in several scenes taking care of her lines with ease. Miss Warren displayed pretty dresses.

Margie Pennetti played the part of the widow exceptionally well, in fact it's the first time we have seen this young lady in a part like this. She read her lines nicely and her numbers all pleased.

Jessie Reese the ingenue prima donna was in good voice and rendered her three numbers in a particularly clever way. Her voice was good, her tones clear and sweet. Miss Reese looked real pretty in her gowns and displayed a pair of well formed limbs in tights in one of her numbers.

After a big opening number, Miss Pennetti sang "Moonbeams" prettily. Rose and Lyons followed in a comedy dialogue, that went over nicely. Miss Warren then sang "Stop It," with plenty of "pep." Williamson, Rose, Lyons and Miss Reese appear next in a comedy scene.

Miss Lloyd sang "U" and put it over, then White appeared with the chorus and sang, "Does Anyone Here Remember Casey."

In the "introduction" bit, White, Rose, Lyons, Williamson and the Misses Lloyd, Pennetti and Reese worked.

"Fancies" was sung by Miss Reese and the chorus, it was generously applauded.

The "sleeping" bit offered a lot of laughs as it was done by White, Rose, Lyons and the Misses Warren and Lloyd. The "duel" bit was amusing as White, Rose and Lyons did it.

Miss Lloyd sang, "It's Right Here For You," and put it over well.

"Chopping Water" bit was next, with White, Rose, Lyons and Miss Warren in it.

Miss Reese was delightful singing "Peggy O'Neill," assisted by the chorus.

White did his specialty in one, assisted by Tommy O'Neil who was out in the audience. He finished with working with his dog Jack, who plays ball with him and ends with a dance. The act went over big. In the Block Party scene, Miss Pennetti did nicely with her singing specialty and Bud Williamson was a success with his recitation he called, "Out Beyond the Rockies." White and O'Neil then created a lot of enthusiasm in a three round boxing exhibition.

Miss Reese appeared in tights singing "Crooning," and was well received. She looked fine and sang her number pleasingly.

Miss Lloyd in a singing specialty offered, "Monkey," and did so well that she was compelled to give two encores. She did a lot of acrobatic stunts in this number.

The "recruiting" bit had some good comedy scenes as it was given by White, Rose, Williamson, Lyons and the Misses Warren and Reese. O'Neil caused a lot of amusement in his "trunk" bit, which he took care of well.

"Leader of the Band" was sung by Miss Warren and the girls, during which she had the girls sing the old time songs and up to date ones as well, she injecting a lot of "pep" in the number, which put it over in

(Continued on page 28)

MELODY LANE

CAMPAIGN FOR LOWER PRICES ON POPULAR MUSIC IS ON

Newspapers Published in Dozens of Cities Are Advocating a Cut in Retail Prices—Retailers Looking for Cut in Rates Believed to Be Behind Drive

A countrywide campaign for the lowering of the retail price of sheet music is on and daily newspapers in dozens of the cities are running items and in some instances long articles on the necessity of returning to the old pre-war rates on popular songs.

The various articles so closely resemble one another that a reader of many of them is apt to believe that they have emanated from a single source, especially in view of the fact that the arguments in each instance are almost identical.

Whether any definite action will result from the drive is problematical for the music business, due to the changing of retail conditions is in a position which makes the lowering of prices extremely difficult.

In the old days when the Woolworth syndicate carried sheet music in its stores, popular songs were sold at ten cents per copy. The Woolworth stores enjoyed a big patronage, thousands visited the stores daily, the songs were played and sung and the distribution was enormous. The war changed all that. Music could no longer be published at a price which would permit the selling of copies at ten cents and the songs were marked up. The outlet changed, stores that operated on a policy of a higher price than ten cents, took up songs and the price jumped up to thirty and thirty-five cents per copy. Through the lack of hits on its counters the Woolworth stores lost their big music business and finally gave it up altogether. This put an end to the ten cent song, for even if a publisher decided to continue issuing a few to retail at that price there was really no outlet for them.

The retail price of songs now is set at a varying figure commencing at twenty-five cents and scaling upward. The buying public is now in the midst of its strike and naturally music has suffered along with all other kinds of merchandise. To get it back to normal conditions is doubtless the idea of music men who remember the days when song hits sold in enormous quantities, but just how to do this is a mystery. The still high production cost combined with the loss of the ten cent syndicate stores has placed music in a position where it must be sold in stores that retail merchandise at a price considerably above the old ten-cent rate.

These stores, during the war period, charged a high price for all merchandise, and on music in particular, made a big profit. Now that conditions are changing many of them wish to lower the retail price. They are not, however, willing to stand the cut themselves, but in lowering the price to twenty-five cents per copy are endeavoring to pass the cut along to the publisher and want him to make a big reduction in his wholesale price. The publisher who has borne the brunt of the big war-time expenses and now is suffering from the business slump is in no condition to do this. This is due to the fact that production costs are still away above normal and there is little hope for any decided reduction in the near future as printing is still high.

In the meantime, the aggressive up-to-the-minute music publisher is getting out songs of merit and working on them with the result that the public is again returning to the music stores and with the retailer making his price consistent with conditions, the business will once again return to its old prosperous condition.

GIRL IN AUTO SMASH-UP

Mildred Lubin, of the professional department of the Broadway Music Corporation, suffered a painful injury to her left leg as a result of an automobile accident that occurred while she and her colleague, Rose Fisher, were riding through Yonkers on their way to the mountain resort where they were to spend their vacation. After being attended by a local physician, Miss Lubin was removed to her home, where she was confined to her bed for the remainder of the days allotted to her vacation. Miss Lubin is rapidly recovering and seems more concerned over the escape from injury of her pet dog than she is about the fact that the accident almost proved fatal to herself and Miss Fisher.

MILLS HAS CLEVER NOVELTY

In "Kitten on the Keys," by Zez Confrey, Jack Mills has a clever novelty number that is attracting wide attention. It was originally composed for phonograph release and the writer had no intention of placing it with a publisher. The many orders for it in published form attracted attention and Mills succeeded in getting it.

FEIST HAS CARUSO SONGS

In the catalogue of Leo Feist, Inc., are four songs written by the late Enrico Caruso. They are "The Song of Spite," "Olden Times," "The Forsaken Window" and "Dreams of Long Ago."

JORDAN ON WESTERN TRIP

Otto Jordan, general manager for Harms, Inc., has left on a business trip to the South and Middle West.

WITMARK SONGS IN PRODUCTION

M. Witmark and Sons have several song hits in a number of current Broadway shows. The songs and shows are as follows: "Molly on a Trolley," in "The Whirl of New York;" "Every Girl Wants to Be a Sally," in "Snapshots of 1921." In the "Broadway Whirl" there is "Stand Up and Sing for Your Father an Old Time Tune," and in "Shuffle Along," the all-colored revue, there are "Love Will Find a Way," "Bandanna Days," "Gypsy Blues," "Everything Reminds Me of You," "In Honeysuckle Time," "I'm Just Wild About Harry" and "If You've Never Been Vamped by a Brownskin, You've Never Been Vamped at All."

MILLS GETS ZOELLER SONG

Jack Mills has taken over the publishing rights of "I Ain't Giving Nothing Away," from the Zoeller Publishing Company of Louisville, Ky. The song was written by Louis E. Zoeller, who is at present in New York arranging with the U. B. O. for the booking of himself and partner Al Smith over the big time circuit in their new vaudeville act.

VON TILZER RELEASES SEVEN

For the opening of the season Harry Von Tilzer has released seven new songs, all of which have been tried out and have scored decidedly. They are "Humpty-Dumpty," "Ain't You Coming Out Malinda," "I Ain't Gonna Be Nobody's Fool," "Somebody's Mother," "If Shamrocks Grew Along the Swanee Shore," "Down in Midnight Town," and "I Love That."

He is now at 1658 Broadway.

PHONOGRAPH MGRS. OUT OF TOWN

Almost all of the managers of the leading phonograph recording companies are out of town this week, which is proving to be an unusually lean one for music publishers. Among the managers who pass on numbers to be recorded and are out of town are: Ed. King and Joe Higgins of the Victor Company, Bob Harris of the Columbia, Arthur Bergh of the Emerson, W. Herman Rose of Pathe, and Max Kortlander of the Q. R. S. Roll company.

BORNSCHEIN WINS PRIZE

The prize of $100, offered to music composers for the best setting for "The Four Winds," by the Swift and Co. male chorus, was awarded last week to Franz C. Bornschein. Bornschein is a teacher of violin and composition and is also connected with the Peabody Conservatory of Baltimore.

WALTZ NAMED FOR "BAD MAN"

Fred Tiden, who plays the part of Morgan Pell in the "Bad Man" with Holbrook Blinn, has written a waltz entitled "The Bad Man Waltz," which is to be played between the acts of the show when it appears at the Princess Theatre, Chicago.

LONDON LIKES "MOLLY"

LONDON, Eng., Aug. 6.—Ella Retford, who returned recently from a short visit to America, has introduced "Molly on a Trolley" here, and the number is meeting with tremendous success. The number, a summer hit, was written by Jerome and Schwartz.

MORTAN SINGS VON TILZER SONGS

Nat Mortan, "The White Minstrel Man," who is one of the features of Jean Bedini's show, is featuring two of Harry Von Tilzer's latest numbers, "Somebody's Mother" and "Ain't You Coming Out, Melinda."

ROSOFF PLACES TWO

Chas. Rosoff, formerly with Remicks and now free lancing, has placed two new songs. His "Mammy's Alabama Chile" is being published by Chas. K. Harris, and "Make Up Your Mind, Mary Jane," by Maurice Richmond.

SONG MADE INTO MOVIE

"That's What God Made Mothers For," a ballad originally published by the late Meyer Cohen, and now handled by Denton and Haskins, is being made into a moving picture. The scenario is being written by Eddie Hayden O'Conner.

LEWIS BACK IN CHICAGO

Eddie Lewis, manager of the Harry Von Tilzer Chicago office and who has been in New York for the past month placing songs with the rehearsing burlesque companies, returned to Chicago Aug. 6.

LONGEST NATIONAL ANTHEM

The smallest republic in the world, San Marino, has a national anthem that cannot be sung in less than three hours. The United States, the largest republic, has four verses in the national anthem.

DETROIT WRITER HERE

Will Collins, song writer from Detroit, is in New York with his latest effort, "Love's Message," which is being considered for publication by one of the big publishing houses.

SCHAFFER WITH TRIANGLE

Bob Schaffer, formerly with Jack Mills, and Jimmy Durante, are now connected with the Triangle Music Company.

MARKS GETS TRIANGLE SONG

E. B. Marks has taken over the sole selling rights of "I Didn't Start in to Love You," from the Triangle Music Publishing Company.

THE LEADSHEET

Arranged by W. H. S.

It is rumored that Ricordi and Company contemplate bringing suit against one of the large music houses claiming an infringement on one of their numbers. This leaves about three writers who have not been mixed up in some sort of suit or injunction. Shakespeare, who is said to have been an authority on lifting stuff, said in the fifth act of "The Merchant of Venice":

"The man that hath no music in himself,
. . . . . .
Is fit for treason, stratagem, and spoils;
. . . . . .
Let no such man be trusted . . . .
. . . . . Mark the music."

We should worry, as long as Chopin et al can't take any legal action. And as long as there are royalty accountings, the writers have their own opinion about the "trusted" part of it.

* * * *

Wolfe Gilbert and James Brockman got into a heated discussion as to the relative merits of Lew Tendler and Benny Leonard, with the result that one bet his royalties on "Down Yonder" against that of "Feather Your Nest" on the outcome of the fight. Now that both bettors have cooled off—they are fervently praying for rain to come down in torrents on Friday, and for the bout to be called off.

* * * *

It was a night of seeing who could spring the oldest gag, and drink the greatest amount of hard cider. Among the songwriters and pluggers who were spending the week-end at the hick resort was Sam Coslow, who had been introduced as the "world's most famous writer." The farmer whose guest he was asked Sam why the writers didn't choose a beautiful river like the Croton to sing about instead of the Wabash and Suwanee streams. Coslow immediately turned to the piano and started something like this:

"Oh, I'll be flotin' down the Crotin, down through the pipes to you; when you go to take a drink, I'll meet you at the sink——" that's as far as he got. It cost the mob nine dollars to settle for the books and things thrown at Coslow, and, worst of all—no more cider that night.

* * * *

Turning a song out over night means nothing in the life of the Jack Mills organization. The idea for the Caruso song was suggested by George Brown at twelve o'clock noon on Friday. In less than an hour George Little and Jack Stanley had the song ready and rest of the business followed so quickly, that "over night" is now considered as good as a month in which to get a number out. It was an excellent example of timeliness, enterprise and speed.

* * * *

Roy Turk, who helps the firm of W. B. & S. to make a livelihood, has a new song up his sleeve which he says was inspired by his dear friend Kitty Malvern.

Judging by the cause of his inspiration, the monthly sales sheets of the song should look like the total of Dardenella.

* * * *

Triangle Music Co.

Gentlemen: Kindly send me following hits,

President Harding's March
Read 'Em and Weep
Something
Satisfied.

Sincerely,
R. Santora.
5514 Parchall Ave., Phila., Pa.

P. S.—Send some in sharps, please.

Benny Davis is still trying to figure out the above post card, especially the postscript.

JACOBS BACK FROM WEST

Bill Jacobs, road representative of Irving Berlin, Inc., is resting in New York for a period of three weeks after having made several trips to the Coast and back in the past few months.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE EX.

NEW YORK.

Palace—Clark & Bergman—Gallagher & Shean—Scotch Lads and Lassies—Valeska Suratt & Co.—Seven Blacks—Furman and Nash—D. D. H.

Riverside—Lucille Chalfonte—The Love Race—Arthur West—Nonette.

Broadway—Reck & Rector—Bernard & Garry—Lillian Walker—Tarzan—Pressler & Klaiss.

81st St.—Victor Moore & Co.—Wm. & Joe Mandell—Conlin & Glass—Keegan & O'Rourke—Geo. & May Le Fevre—Melva Sisters.

Hamilton (First Half)—Edw. Ormsby & Co. (Second Half)—Kane & Herman.

Jefferson (First Half)—Moddy & Duncan. (Second Half)—Clay Crouch—Levere & Collins—Gilroy Dalon & Carroll.

Regent (First Half)—Jimmy Dunn—Levere & Collins—Rives & Arnold. (Second Half)—Moody & Duncan—Richard Kean & Co.

Coliseum (First Half)—Solly Ward & Co.—Joe Darcy. (Second Half)—Belles Duo—Josephine Victor & Co.—Van Hoven.

Fordham (First Half)—Donald Sisters—Devoe & Hosford—Kane & Herman—Van Hoven. (Second Half)—Carpos Brothers—Rives & Arnold—Harry Cooper.

Orpheum—Ford & Goodrich—Ed Janis Revue—Swift & Kelly—May Wirth & Co.—Erwin & Jane Connolly.

Bushwick—Horace Golden.

FAR ROCKAWAY.

(First Half)—Bellies Duo—Harry Cooper. (Second Half—Donald Sisters—Wilton Sisters—Joe Darcy.

ATLANTIC CITY.

Garden Pier—Perez & Marguerite—Jean Granese—De Haven & Nice—Henri Scott—Chas. Withers & Co.—Sylvia Clark—Kitty Doner & Co.

BOSTON.

Keith's—Great Johnson—Paul Nolan & Co.—Pilcer & Douglas—Harry Holman & Co.—Wylie & Hartman—Courtney Sisters & Band—Billy McDermott—Galetti & Kokin.

BALTIMORE.

Maryland—Chas. F. Adams—"In Argentine"—Doris Duncan—Dooley & Sales—Leon Varvara—Hilliam & McIntyre—Van & Corbett.

DETROIT.

Temple—Bronson & Edwards—Paul Lydell.

CLEVELAND.

Hippodrome—Farrell-Taylor & Co.

PITTSBURGH.

Majestic—Jo Jo Harrison.

PORTLAND, ME.

Keith's—Clayton—Howard & Sadler—Harrah & Rubini—Cahill & Romaine—Fred Hughes & Co.

PITTSBURGH AND JOHNSTOWN.

Sheridan Sq.—Leo. Haley.

PHILADELPHIA.

Keith's—Johanny Burke—McFarlane & Palace—Sully & Houghton—Master Singers—Kramer & Boyle—Martha Pryor—5,000 a year—Danse Fantasies—Alice DeGarmo—Perrone & Oliver.

SYRACUSE.

Keith's—Ray Raymond & Co.—Gautier's Toy Shop.

WASHINGTON.

Keith's—John & Nellie Olms—Norton & Melnotte—Bert Fitzgibbons—Frank Wilcox & Co.—Hal Forde & Gitz Rice—Reddington & Grant.

ORPHEUM CIRCUIT

CHICAGO.

Majestic—Bubbles—Jack Rose—Summertime—Clara Howard—Shriner & Fitzsimons—Lorraine Sisters & Co.—Carlisle & Lamar—The Le Volos.

State Lake—Singer Midgets—Clara Morton—Boyce Coombs—Stagpoli & Spire—Ed. & Birdie Conrad—Jack Benny—Porter J. White & Co.—Kate & Wiley.

DENVER.

Orpheum—Trip to Hitland—Matthews & Ayres—Francis & Kennedy—De Voe & Hosford—Wilfred Du Bois—Homer Romaine—Bradley & Ardine.

LINCOLN.

Orpheum—Barry Whitledge—Ed Marshall—Carl McCullough—Van Horn & Inez—Byron & Haig—Moran & Mack.

LOS ANGELES.

Orpheum—Bronson & Baldwin—Panzur & Palmer—Sandy—Trixie Friganza—Zuhn & Dreis—Cavana Duo—Gus Edwards & Co.

MILWAUKEE.

Majestic—Pearl Regay & Band—Margaret Padula—Fillis Family—Jack Osterman—Dolly Kay Unusual Duo.

Palace—Corine Tilton Revue—Fred Ellicott—Dooley & Storey—Casey & Warren—Bally Ho Trio—Dorothy Bard & Co.—Lola Girlie & Co.—Bert Melrose.

SAN FRANCISCO.

Orpheum—Dresser & Gardner—Flanagan & Morrison—Scanlon, Dennis Brothers & Scanlon—Jean Adair & Co.—Jean Barrios—Frawley & Louise—Vera Berliner—Ona Munson & Co.

SIOUX CITY.

Orpheum—Hughes Musical Duo—Joe Bennett—Wood & Hyde—Bob La Salle—Felix Adler & Francis Ross—Pielert & Scofield.

WINNIPEG.

Orpheum—Bushman & Bayne—York & Ming—Watts & Hawley—Henry & Moore—Clifford Wayne & Co.—Galetti's Monkeys—Barbette.

F. F. PROCTOR

Week of Aug. 8.

NEW YORK CITY

Fifth Ave. (First Half)—Cushman & Clark—Primrose, Seamon & Co.—Aeroplane Girls—Norton & Me & He—Knapp & Cornella—Gallagher & Shean. (Second Half) Gertrude Taylor & Co.—Chung Hwa Four—Paul Decker & Co.—Lovenberg Sisters & Neary—Bostock's Riding School.

58th Street (First Half)—Dave & Lillian—Jack McAuliff—Hawthorne & Cook—Wood Sisters & Foley—Brown, Evans & Earl—Frank Cornell & Co. (Second Half)—J. Rosamond Johnson—Hickey & Hart—Bellis Duo—Nestor & Vincent.

23d Street (First Half)—Bernard & Ferris—Bett's Seals—Val & Ernie Stanton—Siegrist & Darro—Pauline Saxon & Sisters. (Second Half)—Maxie—Pressler & Klaiss—Preferred Stock.

125th Street (First Half)—Mignonette Kokin—Coogan & Casey—Maxie—Byrd & Alden—Nestor & Vincent—Warren & O'Brien. (Second Half)—Bett's Seals—Eddie Carr & Co.—Bernard & Ferris.

Yonkers (First Half)—Hashi & Oshi—Bellis Duo—Flo Lewis & Co.—Hall & Colburn—Frank & Milt Britton. (Second Half)—Jack McAuliff—Brennan & Rule—Tommie Allen & Co.—Jas. & Bessie Aiken—Castillians.

NEWARK

(First Half)—Seven Honey Boys—McCarthy Sisters—Tote—Keegan & O'Rourke—Noel Lester & Co. (Second Half)—Van Hoven—Carnes Bros.—Primrose, Seamon & Co.—Norton & Melnotte—Knapp & Cornella.

MOUNT VERNON

(First Half)—Van Hoven—Coogan & Casey—Paul Decker & Co.—Anna Chandler & Sidney Landfield—The Sterlings—H. & H. Savage. (Second Half)—Breen Family—Nathan Bros.—McCarthy Sisters—Hughes & Norrett.

SCHENECTADY

(First Half)—Turner & Grace—Page & Gray—Gaylord & Langton—Bryant & Stewart—Lulu Coates & Co. (Second Half)—Swan's Midnight Prowlers—Marino & Verdi—Rooney & Weston—Hart, Wagner & Ellis—Wilson Aubrey Trio.

B. F. KEITH'S EXCHANGE

Week of Aug. 8.

NEW YORK CITY

Harlem Opera House (First Half)—Pressler & Klaiss—Maude Ryan—Althea Lucas & Co.—Breen Family—Anderson & Young Players. (Second Half)—Hampton & Blake—Val & Ernie Stanton—Long & Cotton—Dave & Lillian.

ASBURY PARK

Montrain & Marconi—Dave Johnson—Hard Boiled Hampton—Rogers Middleton & Rogers—Klass & Brillant.

BOSTON

Boston—Lady Alice's Pets—Fred & Margie Dale—Enoz Frazere—Joe Towle—Spoor & Parsons.

Scolley Square—Cronin & Hart—Merrill & Merrill—King Bros.

Washington St.—Carlton & Tate—Spencer & Rose—Stanley & Caffrey.

CAMBRIDGE

(First Half)—Marino & Verga—Gordon & Kenny. (Second Half)—Ethel Levy Trio—Fields & Fink—Murray & Irwin.

HAZELTON

(First Half)—Gardner & Aubrey—Hinkle & May—Jimmy Dunn—Robert & Robert. (Second Half)—Dare Bros.—Ziska—Hal & Francis—Chong & Moey.

HOLYOKE

(First Half)—Swain's Midnight Prowlers—Jack Marley—Frazer & Bunce—Rooney & Weston—Eddie Ross—Chief Blue Cloud. (Second Half)—Turner & Grace—Geo. Hall—Page & Gray—Gaylord & Langton—Watson & Princeton—Trennell Trio.

LYNN

(First Half)—Jewell Raymond—Frank Gaby—Harrah & Rubini. (Second Half)—Fred Hughes & Co.—Gordon & Kenney.

LANCASTER

(First Half)—Ricardo & Ashforth—Larry Lamont—Rhinehart, Murphy & Gibney—Maurice Samuels & Co. (Second Half)—Bud & Jessie Grey—Alva Lloyd—Rab Ferns Co.

NEW LONDON

(First Half)—Ward & King—Legatordian—Riano, Northland & West—Ning Toy. (Second Half)—The Rozellas—Kennedy & Davis—Eugene & Finney.

NEW BRITAIN

(First Half)—Hall & West—Kennedy & Davies—The Rozellas—Trennel Trio. (Second Half)—Ning Toy—Riano, Northland & West—Ward & King.

NEWPORT

(First Half)—Fred Hughes Co.—Fields & Fink—Murray & Irwin. (Second Half)—Jewell Raymond—Frank Gaby—Harrah & Rubini.

OSSINING

Joe Stanley—Hall & West—Spears, Newman & Co.—Chung Hwa Four—The Hennings.

PITTSBURGH

Arthur Borat—Hearts & Flowers—Billy Nunn & Co.—Beslow & Dolores—Webb & Webb—Walton Duo—Barrett & Farnum—Francini Bros.

PITTSBURGH-JOHNSTOWN

(First Half)—P. George—Walsh, Reed & Walsh—Wallace & Ward—The Parshleys. (Second Half)—Adams & Thompson Sisters—Jones & Cavanaugh—Jerome Mann—Maxwell Quintette—Larson & Noble.

SHENANDOAH

(First Half)—Dare Bros.—Ziska—Hal & Francis—Chong & Moey. (Second Half)—Gardner & Aubrey—Jimmy Dunn—Hinkle & May—Robert & Robert.

SCARBORO BEACH

Corrodinis' Animals—Roy La France.

POLI CIRCUIT

BRIDGEPORT

Poli (First Half)—Harry Meehan—Melva Talma—Frisco—Furman & Nash—Jack Gregory & Co. (Second Half)—Sheldon & Sheldon—Howard & Norwood—The Love Lawyer—Blackface Eddie Ross—Dancers Supreme.

HARTFORD

Capitol (First Half)—Ethel Levey Trio—Cahill & Romaine—Sweethearts. (Second Half)—Herbert & Dare—Marie Gaspar—Rogers, Middleton & Rock—Bryant & Stewart—Step Lively.

NEW HAVEN

Palace (First Half)—Sheldon & Sheldon—Howard & Norwood—Love Lawyer—King & Irwin—Dancers Supreme. (Second Half)—Harry Meehan—Melva Talma—Frisco—Furman & Nash—Jack Gregory & Co.

SCRANTON

Poli (First Half)—Lawton—Hall & Fenton—Herbert, Ashley & Dorney—Sandy Shaw—Seven Military Girls. (Second Half)—Fred & Al Smith—Collins & Pillard—Milton Pollac & Co.—Allen & Francis—Stepanoof and His Russian Ballet.

WILKES-BARRE

Poli (First Half)—Fred & Al Smith—Collins & Pillard—Milton, Pollack & Co.—Allen & Francis—Sepanoff and His Russian Ballet. (Second Half)—Lawton—Hall & Fenton—Herbert, Ashley & Dorney—Sandy Shaw—Seven Military Girls.

PANTAGES CIRCUIT

WINNIPEG

Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

REGINA AND SASKATOON

Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

EDMONTON

Pantages—Rose & Moon—Agnes Jons Co.—Harry Tsuda—Three Kuhns—Rising Generation.

CALGARY

Pantages—King Saul—Arras Sisters—Ross Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Hellings.

GREAT FALLS AND HELENA

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

BUTTE AND ANACONDA

Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

SPOKANE

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

WALLA WALLA AND NO. YAKIMA

Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

SEATTLE

Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

VICTORIA

Pantages—Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

VANCOUVER

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

TACOMA

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

PORTLAND

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

TRAVEL

The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

SAN FRANCISCO

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

OAKLAND

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

LOS ANGELES

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

SAN DIEGO

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Poster's Pierrots—Dobbs, Clark & Bros.—Making Movies.

LONG BEACH

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

SALT LAKE CITY

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

OGDEN

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer.

DENVER

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Norton & Wilson—Hart & Helene—Grace De Winters—Fred Roberts. (Last Half)—Bragar Bros.—Stanley & Harris—Berkoff Duo—Dugal & Leary—Nelson & Barry Boys.

Victoria (First Half)—Bell & Eva—Stanley & Harris—Bert Wilcox & Co.—Dave Manley—Berkoff Duo. (Second Half)—Erneso—Pep-O-Mint Revue—Lambert & Fish—Paul & Pauline.

Lincoln Sq. (First Half)—Bert Shepard & Co.—Nada Norraine—Mr. & Mrs. Stanley Payne—Fred Berrens—Paul & Pauline. (Second Half)—Little Yoshi—King & Rose—Playmates—Dave Manley—Musical Rowellys.

Greeley Sq. (First Half)—Jason & Harrigan—Allen & Jones—Hubert Kinney & Co.—McCormick & Winehill—Class, Manning & Class. (Second Half)—Bert Shepard & Co.—Fred Roberts—Hart & Helene—Kane & Chidlow—Norvell Bros.

Delancey St. (First Half)—Ernesto—King & Rose—Nelson & Barry Boys—Playmates—Texas Comedy Four. (Second Half)—Conley & St. John—Eddie Barto—Homer Miles & Co.—Rolland & Ray—Harry & Ann Scranton.

National (First Half)—Bicknell—Conley & St. John—Whittle & Co.—Dunham & Williams—Seven Musical Spillers. (Second Half)—La Beige Bros.—Allen & Jones—Grace De Winters—Hubert Kinney & Co.

Orpheum (First Half)—Burrell Bros.—Chadwick & Taylor—Pep-O-Mint Revue—Kane & Chidlow—Musical Rowellys. (Second Half)—Carter & Buddy—Jason & Harrigan—Mr. & Mrs. Sidney Payne—Texas Comedy Four—Class, Manning & Class.

Boulevard (First Half)—Carter & Buddy—Glenn & Richards—Homer Miles & Co.—Murphy & Hewitt—Harry & Ann Scranton. (Second Half)—Chadwick & Taylor—Paul & Georgia Hall—Whittle & Co.—McCormack & Winehill.

Avenue B (First Half)—Lou & Grace Harvey—Willie Smith—Mazuma Japs. (Second Half)—Tom Mahoney—Gypsy Trio—Fred Berrens—The Moll Bros.

BROOKLYN

Metropolitan (First Half)—Little Yoshi & Co.—Chas. Rielly—Lambert & Fish—Norvell Bros. (Second Half)—Bell & Eva—Glenn & Richards—Dunham & Williams.

Fulton (First Half)—La Beige Bros.—Fred Rogers—Paul & Georgia Hall—Rolland & Ray. (Second Half)—Burrell Bros.—Nada Norraine—Curtis & Fitzgerald—Seven Musical Spillers.

Palace (First Half)—Gene Martini—Belmont Four—Mullaly McCarthy & Co.—The Moll Bros. (Second Half)—Billy Kinkaid—Fred Weber & Co.

Warwick (First Half)—Bicknell—Morrissey & Young—Gypsy Trio—Tom Mahoney—The Hurleys. (Second Half)—Lou & Grace Harvey—Fred Rogers—Burrell Bros.

BALTIMORE

Bollinger & Reynolds—McCormick & Regay—Zelaya.

BOSTON

(First Half)—Jas. & Anna Maura. (Second Half)—Plunkett & Romaine—Harry Lee—Clemenzo Bros.

HAMILTON, CANADA

(First Half)—Delbridge & Gremmer—Bell & Belgrave—Arthur Deagon—Russo, Teis & Russo. (Second Half)—Asaki—Brennan & Mulroy—Five Musical Queens—Arthur Deagan—Wheeler Trio.

LONDON, CANADA

(First Half)—Ling & Long—Singer & Booth—Monte & Lyons. (Second Half)—Lockhardt & Laddie—Julia Curtis—Al Gamble.

MONTREAL

Hori & Nagami—Charlotte Worth—Eldridge, Barlow & Eldridge—Brady & Mahoney—Robinson Baboons.

OTTAWA, CANADA

Wilbur & Girlie—Exposition Jubilee Four—Ronair & Ward—Babe La Tour & Co.—Jack & Foris.

PALISADES PARK

Carl & Emma Frabel—Jupitor Trio—Casting Lloyds.

PROVIDENCE

(First Half)—Plunkett & Romaine—Harry Lee—Clemenzo Bros. (Second Half)—Jas. & Anna Maura.

TORONTO, CANADA

Frank Hartley—Melroy Sisters—Melville & Stetson—Let's Go—Lewis & Thornton.

WASHINGTON, D. C.

Geo. W. Moore—Collins & Dunbar—Leila Shaw & Co.—Mills & Smith—Grace Ayre & Bro.

B.F.KEITH CIRCUIT
EDITH HELENA
Greatest Vocal Range in World
GENE HUGHES, Palace Theatre Bldg.

CAPT. ADAMS
ODIVA AND SEALS
Now playing a 12-week engagement in England. Sailing from England, September 1, for Sydney, Australia, to fill a 60-week contract with Ben Fuller Circuit.

LOTTIE GEE
PRIMA DONNA
WITH "SHUFFLE ALONG"
Now Playing 63rd St. Music Hall

YORK AND MAYBELLE
JUST SIGNED CONTRACTS FOR TWO YEARS. "WATCH" THIS SPACE

Louis Berkoff
and SISTER Frieda
KEITH CIRCUIT. Watch for us next season. We will surprise you.

SHORTAGE IN OPERA CO. RECEIPTS

CHICAGO, Ill., Aug. 1.—With the discovery that there is a shortage of from $38,000 to $50,000 in the accounts of the old Chicago Opera Association, comes the announcement that no criminal charges are contemplated against the persons responsible for the shortage.

The information was contained in a statement issued Friday night by Spearman Lewis, director of publicity. Mary Garden, general director, George M. Spangler, business manager, and Harold F. McCormack, sponsor—who will constitute the big three of the newly organized opera company—are in Europe at present.

The alleged mismanagement of funds, due to loose box office methods during a period of six or seven years, has been known to them for some time. But the condition of affairs which brought about the shortage was abolished with the revamping of the organization last winter.

"When Mr. Spangler," reads the statement, "joined the Chicago Opera Association last season for the purpose of instituting modern business efficiency in the financial affairs of the Chicago Opera Company, he instituted sweeping investigations of the affairs of the opera association with a view of remedying any evils that may have existed.

"Among the problems that we inherited, and which have no bearing whatever upon the present organization nor the future as represented by the 500 guarantor popular project, was the box office.

"When Mr. Spangler, as a result of his own investigations, was ready to report, he found that directors of the old opera company had common knowledge extending over several years of any undesirable conditions that may have existed there.

"Feeling that the problem was one in which they were most directly concerned, and one which had been partially met by simply absorbing any financial readjustments that had to be made, Mr. Spangler solved his share of the problem by reorganizing the box office personnel.

"With pressing problems of the future demanding immediate solution, no further steps have been taken by Mr. Spangler, and no criminal charges have at this time been made against anyone.

JOHN DRINKWATER RETURNING

John Drinkwater, author of "Abraham Lincoln," will arrive in America this Fall, bringing with him the script for "Oliver Cromwell," which will be produced by William Harris, Jr. Drinkwater will also do a series of lectures here.

THEATRE ON CENTURY ROOF

The Century Promenade, which was recently turned into a theatre, will open in about two weeks with "The Midnght Rounders" as its first attraction. The roof now seats between seven and eight hundred people.

The show will not be a midnight performance, but will be a regular 8.30 P. M. presentation, with matinees as well. It is a revised edition of Jimmey Hussey's show, which played on the road last season under the title of "The Whirl of New York." Revised bits of the last Century Roof show are also said to be in the offering.

In the cast will be Jimmey Hussey, Mae West, Moran and Wiser, Clarence Harvey, Eddie Hickey, Beth Stanley and others. Orth and Cody, Georgie Price, and Brendel and Burt, who were seen with the piece on the road, will be absent when it opens in the Century Roof Theatre.

"CHICAGO" HOUSE NEARLY READY

CHICAGO, Ill., Aug. 8.—Indications that the opening of Balaban & Katz's New Chicago Theatre is not far off were in evidence this week. The executive offices of this concern were moved from the State Lake Building to the new theatre building today. Henceforth all of the business and the theatrical planning will be done from their new headquarters. The lower of the two floors of the New Chicago Theatre will be occupied by the executive branch of the Balaban & Katz corporation and the top floor will be used for the purpose of producing musical comedy productions, which are to be used exclusively for the Balaban & Katz theatres, which include The Chicago, Tivoli, Riviera, and Central Park.

NO STRIKE IN CHICAGO

CHICAGO, Ill., Aug. 8.—Rumors that local musicians would go out in sympathy with the striking New York musicians, was denied here to-day by officials of the Chicago Federation of Musicians. Local musicians have an agreement with theatre managers here and have no intentions of violating their agreement.

OTTILIE CORDAY SIGNS

CHICAGO, Ill., Aug. 8.—Ottilie Corday, prima donna with the White City Revue, has been placed with Ernie Young for the New Marigold Garden Fashion show, which will be produced next month. T. Dwight Pepple, of the Pepple Agency, is looking after Miss Corday's interests.

"BROKEN WING" READY

The Western company of "The Broken Wing," the Sargent Aborn production, written by Paul Dickey and Charles Goddard, which played a year in New York, is to open at the Palace, Grand Rapids, Mich., on August 21st then go into the Olympic Chicago, following Fiske O'Hara, for a run of twenty-five weeks after which it will play Boston and Philadelphia for the remainder of the season. In the cast of the piece will be Alphonse Ethier, Inez Plummer, Charles Trobridge, George Abbott, Ed Keane, Joseph Spurgin, Harry Hanlon, Walter Scott, Renee Noel and Helen Lutrell. An entire new production has been built around the show. The eastern company is to open at Stamford, Conn., Sept. 16th.

NEW LE BARON PLAY ON AUG. 22

"The Scarlet Man" will be presented at the Henry Miller Theatre by Charles Dllingham on Monday night, August 22. It is a farce comedy by William Le Baron, which was produced for a few weeks on the road last season. In the cast will be John Cumberland, Frances Carson, William Morris, Russell Mack, Olive May Vivienne Osborn, Hedda Hopper, John Grey and Beatrice Tremaine.

The production of this play will interfere with the presentation of "The White-Headed Boy" with the Irish Players, by Dillingham, about one month later, as it is expected to move "The Scarlet Man."

TOO MANY BILLBOARDS

SPRINGFIELD, Mass., Aug. 8.—The movement to limit the number and locations of billboards throughout the State, which was set on foot by the local Art League, has reached such proportions that it is extremely likely that a State law will be enacted supervising the billboard business.

The City Council is also expected to take action in the matter following the suggestions announced by the Art League at their meeting to be held this week. The Art League is understood to be particularly opposed to those billboards at present in the residential sections of Springfield and around the city parks.

There are about 2,000 billboards in Springfield, according to the figures of the Art League, and many of them have not secured the necessary permits from the Building Department. This phase of the matter will also be looked into.

"IDLERS OF 1921" RETURN

The "All Star Idlers of 1921" opened on Monday night at the Eltinge Theatre for a week's engagement. The company, made up of members of the Lambs' Club, has been playing week-ends at nearby resorts.

The two-act revue written by Will Morrissey which constitutes the show opened at a midnight performance at the Shubert Theatre recently. In the cast are Tom Lewis, Herbert Corthell, Earl Foxe, Robert Pitkin, William B. Mack

Anyone wishing to communicate with any member of the

ABE MARCUS SHOW

OF 1921

We are at the

PALACE, FT. WAYNE, IND.

this week, where we opened our season

Managers Take Notice

DOORLEY *and* ROGERS

SINGING TALKING *and* COMEDY

WATCH US GROW | WATCH FOR OUR NEW YORK OPENING

RINALDA BROS.

IN ROMAN ART

SAILING AUG. 13 FOR ENGLAND. Booked by WM. MORRIS

NEW ACTS

HOWARD AND NORWOOD

Theatre—*City.*
Style—*Comedy and Singing.*
Time—*Fifteen minutes.*
Setting—*"One."*

Man and girl engage in some talk, some of which is old style, as the reading of the letter.

Howard, a brother of Eugene and Willie, did "Becky From Babylon" to a hand, after which Miss Norwood put over a published number in a most professional and artistic manner. Miss Norwood might exercise more care with her stockings, as one was badly wrinkled at the knee.

Some further talk developed a very stagey laugh from the girl which she should practice to get more natural or eliminate altogether as it is not necessary.

An imitation of Jolson by Howard was followed by further talk in which was noted "Is that her;" in both instances the word "she" should be substituted.

Another suggestion is the elimination of "Mama, forgive your Jewish boy, it's a shicksер."

A published number double was used for a closing number, with Howard working it up by dancing.

Act went over fairly well when reviewed, but is no better than just the medium houses. Less breaking up of the routine might help as would also some new material. Howard has the making of a good comedian of the type he portrays and Miss Norwood is an able foil. H. W. M.

DOODY AND WRIGHT

Theatre—*Proctor's 23d Street.*
Style—*Comedy and Singing.*
Time—*Twelve minutes.*
Setting—*"Three."*

Man and woman of English extraction, man in eccentric undertaker get up and woman in short dress of gray and orange, open with comedy which gained some laughs including the old slap in the face with newspaper.

This business was discarded quite a number of years ago by comedians over here and is today, if considered at all, small time, but it went for laughs every time at this house.

The "collector of rare and beautiful insects" is quite ancient and there are a few others that fail because of their ripe old age.

The act finishes with a number, undoubtedly English, by the woman entitled "Pom Pom, Toodle Doodle Doo, Pom Pom," during which the man does the business of beating a bass drum passed up from the orchestra getting a few laughs with delayed business of beating.

The man tried hard, but the act is weak in the middle as well as the finish; the "gags" are not "fed" snappily and newer material is needed especially in the middle and at the finish. At present the act is but small time, and in parts, doubtful at that. H. W. M.

BERK AND SAWN

Theatre—*Coliseum.*
Style—*Dancing and Singing.*
Time—*Sixteen minutes.*
Setting—*In three (special).*

When Berk and Sawn appeared together about two years ago, there was something that made an audience feel that it was viewing a couple of exceptionally defined taste in arranging a dance routine. Refined should be the word, but others would call it "class."

And for class, it is doubtful as to whether any act of this sort is to be compared with the new routine of Berk and Sawn.

Not that the two offer anything sensational in the way of setting or dance work. But every detail has been looked after perfectly, from the musical setting to the stage setting and then the actual dance routines. The music for the waits between numbers consists of Victor Herbert's "Pan-American," so arranged that the audience is hardly aware of the fact that a wait between two numbers is in progress. The setting is just a neat affair of a curtain in one, and a "cyc" in three of white, with a little design work.

The appearance of the two is neatness itself. And, in addition, there is always the sweetness of Yuanita Sawn which brings exclamations from the audience every time she appears in a different costume. And it isn't due to the costume so much as Miss Sawn's smile and mannerisms.

They open in one with a neat schottische, using the quiet finish. Following this, Miss Sawn appears in Chinese costume, sings a number, and is joined in the second chorus for a dance by Berk, also in costume. A soft-shoe solo number is very well done for the following number by Berk. Miss Sawn then appears in silver full-dress coat, white shoes and stockings, silver knickerbockers, black vest and a silver derby. She delivers "St. Louis Blues," not as a "coon-shouter" would sing it, but just as "blues" should be sung, and follows it with a cute dance that brought down the house here.

A Russian ecentric solo by Berk, featuring practically every type of Russian step from pirouettes to hock-steps, and instep-work, is the one sensation number of the act, and even that isn't done so much to get sensation, as to present neatness. And a dance by both completed the act.

The outstanding feature, from start to finish, is the artistic manner in which the two work, for their act is really "different." For in each dance they don't have stops that are really calls for applause, but the numbers are done conscientiously, with no "faking." They make an act that will be an asset to any bill. G. J. H.

PHILBRICK AND DEVEAU

Theatre—*Bushwick.*
Style—*Comedy skit.*
Time—*Twenty-two minutes.*
Setting—*One, plain.*

In front of a drop in one with a wicker settee as the only setting, Philbrick enters from the right wheeling a baby carriage. He wheels it across stage three times. It is empty. This action on his part arouses the curiosity of Miss Deveau, who immediately enquires if there is a baby in the carriage. He replies: "NO, not yet." This starts the conversation between the two, and it develops that Philbrick is an antique collector, and anxious to exhibit his collection. Each relic that he extracts from the interior of his carriage has a laughable history attached to it. He offers her a sample of each. She in return informs him that she is a teacher of languages, and offers him a sample of each of her books on language. This evens the score. Of course there is a little love making, and a comedy number by Philbrick, after which the act closes with a double patriotic number, which is appropriate and timely, but nevertheless seems out of place in the act, as it puts a damper on the finish.

The act is crowded with laughs from beginning to end, every one sure fire and legitimate. The offering is smooth running, refined, and has that stamp of distinction often referred to as class. It should have little trouble filling a good position on the better bills, where it certainly belongs. Philbrick is a comedian who gets his laughs very easily, doesn't strain a line, and works in a quiet manner that wins his audience. Miss Deveau looks chic and sporty in her summer togs, and presents a pleasing figure of femininity. S. A. K.

BRENT HAYES

Theatre—*Bushwick.*
Style—*Banjoist.*
Time—*Fifteen minutes.*
Setting—*One, plain.*

Brent Hayes is billed as the Master of the Banjo. He is of the old time school of players, who knew how to get real music out of the instrument, and demonstrated that it can still be done. He makes his appearance attired in a tan colored business suit, and without much ado offered a series of diversified numbers on his instrument. These included classical, operatic, and ballad numbers as well as popular tunes. He is expert at the manipulation of his fingers, which apparently fly over his instrument. His tones are good, his technique admirable. Hayes is unquestionably the master of the banjo, and it seems a pity that the modern school of music does not produce more of his type of player. Hayes's act is a real musical treat. S. A. K.

BILL ROBINSON

Theatre—*Palace.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*"One."*

The first point that impressed the writer upon reviewing Bill Robinson is that he was neat and the next that he is about as nifty a dancer of his style as he has seen in many a day.

Most colored men who dance dance well, but here is a chap who makes every tap tell, going from one step to the other and executing the various steps with the utmost ease and technic; while he may not do the most difficult of steps, he nevertheless is expert in the ones he uses well, including "doubles" and "triples."

Opening with a short song, Robinson does an imitation of a trombone, playing a popular ballad, first as it is written and then in syncopated time, getting off the stage at the conclusion with good timing and considerable professional deportment.

Following there was a waltz clog and a number of other taps dances during which Robinson danced cleverly on the small square of marble between the end of the footlights and the proscenium arch, down the steps, into the audience and back on the stage again, keeping perfect time to the music. This is the first time the writer has ever seen this done; it went for a very big hand, sending Robinson over to a number of bows and forcing a return to acknowledge the applause, some time after the orchestra had ceased playing for bows.

Worthy of a better spot and absolutely sure-fire with his stepping. H. W. M.

BESSIE REMPEL AND HIM

Theatre—*Proctor's Fifth Ave.*
Style—*Comedy.*
Time—*Twelve minutes.*
Setting—*Special in "Two."*

Bessie Rempel and "Him"—the "Him" being friend husband, are discovered at the rise of the curtain seated in a boat fishing. The set representing the water, with light effects, was very good and received a hand before a word was spoken.

The dialogue was admirable and has the inconsistency of woman as its trend, dilating mostly upon the day of pleasure a husband can nearly have, when he takes his wife along.

The back and forth cross fire of sarcastic repartee was hugely enjoyed by the audience and is well written and very naturally and capably delivered, the turn proving a decided novelty that could hold a good spot in any two a day house.

A couple of rather decidedly risque remarks could either be toned down considerably or perhaps the act would have more class and refinement were they eliminated altogether. "Your mother was married, wasn't she?" and "Your children and mine—you ought to know," may get a laugh from the gallery, but their retention is hardly in good taste and undoubtedly will offend some persons in the audience. H. W. M.

ORCHESTRA NEWS

MUSICIANS SORE AT NEWSPAPER

The San Francisco Bulletin is threatened with a boycott by the officers of the local Musicians' Union as a result of the Bulletin publishing the story of an episode that occurred on the day of the Dempsey-Carpentier fight.

The newspaper engaged the Creole Jazz Band of eight pieces to play in the Civic Auditorium while the returns of the big fight were being displayed for the benefit of the public. The day before the fight the Musicians' Union notified the Creole Jazz Band that they would not be allowed to appear, and if they did, they would be fined. The reason given was that, according to the rule adopted by the union, not less than thirty musicians must be employed for entertainments given in the Auditorium.

The Bulletin, rather than disappoint the crowd, swallowed its pride and indignation and agreed to give the union $132 for thirty musicians, for one hour's service, who were not wanted and did not go to the Auditorium.

The newspaper has always been fair to organized labor and on that account the rank and file of the labor union members have denounced the officers of the Musicians' Union for their domineering methods. The Bulletin published the facts characterizing the affair as a "hold-up" and the officers of the union threatened the boycott soon after.

DON'T WANT PUBLISHERS' MONEY

Charles F. Strickland, musical director of Young's Million Dollar Pier, Atlantic City, issued a statement in printed form last week. He called it a "Declaration of Independence," and worded it as follows:

"Be it known and thoroughly understood by all parties concerned that C. F. Strickland has not accepted and does not expect remuneration from music publishers for featuring their numbers. Every number that comes to the office is listed, filed, and given a fair trial. If it is going to be to the best interests of Mr. Strickland and his "Eight American Harmony Boys" to feature some particular number, that is the publishers' good fortune. However, Mr. Strickland will not obligate himself to any publisher by accepting money to "plug" a number. He wants to co-operate with them in every way possible, which he has shown this season, so make him your friend, not your employee."

LADA AT PRE-CATALAN

Anthony Lada, song writer and orchestra leader, has opened with his orchestra at the Pre-Catalan for an indefinite engagement, playing at that place in the daytime. The orchestra closed recently at the Winter Garden in Chicago.

DAVIDSON AT THE SHERIDAN

Walter J. Davidson has been engaged to act as musical director of the new Sheridan Theatre in Greenwich Village, when that house opens. It will be under the direction of Edwin T. Emory. Davidson was musical director for Keith's Eighty-first Street Theatre for several years.

JIMMY CARR AT SHELBOURNE

Jimmy Carr and his All-Star Orchestra are now at the Hotel Shelbourne for the remainder of the summer. They will open at Reisenweber's on Labor Day, after concluding their present season.

RAY SIGNS WITH WINDSOR

Ray's California Ramblers, now playing at the Cafe de Paris, Atlantic City, have signed a contract to appear under the exclusive management of Walter Windsor.

HENRY IN ASBURY PARK

Frank Henry, who returned recently with his orchestra from the Seminole Club at Miami, Florida, is now playing at the Arcade, Asbury Park, and will join a Broadway show in the winter.

DAVIS GETS LONDON OFFER

Meyer Davis and his orchestra from the New Willard in Washington, are now at Bar Harbor for the summer, playing society engagements exclusively. Recent parties played by the band include among others those given by Mrs. John D. Rockefeller, Jr., the Prince and Princess Bibesco of Roumania, the British Embassy, who have established a summer home at Bar Harbor, and Mrs. Frederick Vanderbilt.

The band is considering an offer to go to London for next season at the request of the Prince of Wales, whom they accompanied on his recent tour of this country. The same orchestra was with President Harding on his Panama trip.

DAN RUSSO IN NEW YORK

Dan Russo, director of Finzels' Orchestra playing at the Arcadia Dancing Palace, in Detroit, the largest dancing pavilion in the world, is in New York as a guest of Jack Barsby of Paul Whiteman's orchestra. Mr. Russo has been leading at the Arcadia for over four years and previous to that had an orchestra of his own at Saginaw, Mich., and other parts of the Middle West where he is unusually popular. He also played, and lead musicians at different theatres on W. S. Butterfield's circuit, for more than seven years. Mr. Russo will rturn to Detroit in about two weeks.

ELKINS AT PAVILLION ROYAL

Eddie Elkins and his orchestra opened at the Pavillion Royal, on Merrick Road, L. I., taking the place vacated by Benny Krueger. This is the orchestra that also took the place of Paul Whiteman's musicians at Alexandria, Cal., when they came East. Mr. Elkins and his nine-piece combination was brought to New York by Al Jolson.

ELKINS OPENS IN THE EAST

Edward Elkins and his "Pacific Coast Orchestra," direct from the Alexandria Hotel, Los Angeles, opened on Monday night at the Pavillion Royal, in Valley Stream, Long Island. This is their first eastern engagement. They are under the management of Paul Whiteman.

RALPH BUSCH IN CLEVELAND

CLEVELAND, O., Aug. 8.—Ralph Bush and his Alabam Syncopators, who appeared last season in John Cort's "Just a Minute," are now appearing at the leading restaurants and cabarets in and around Cleveland. The orchestra will be enlarged and installed as a permanent institution in Cleveland's largest restaurant, now under construction.

DAVIS AT BAR HARBOR

Meyer Davis and his dance band are playing at Bar Harbor, Maine, for the summer.

LANGE AT THE SHELBURNE

Arthur Lange and the Santa Monica Orchestra are now playing at the Shellburne Hotel, Brighton Beach.

RAY MILLER FOR BDWY.

Ray Miller and his orchestra, who are playing a Summer engagement at Atlantic City, have received several offers to appear in Broadway resorts the coming season. Mr. Miller, it is understood, has accepted one of the offers and the show in which he will appear will be announced later.

REX BATTLE AT AMBASSADOR

Rex Battle, formerly of the McAlpin Hotel orchestra, is now with Henry Van der Zanden's Ambassador Hotel Concert Orchestra, as pianist.

CREATORE IN MONTREAL

Creatore and his band are appearing at the Dominion Park, Montreal.

VAUDEVILLE NEWS

TIGHE ANSWERS DIVORCE SUIT

Harry Tighe, the vaudeville actor who was sued recently for divorce by his wife, formerly Edna Leedom, who worked with him in vaudeville both before and after they were married, entered an answer last week to her charges of unfaithfulness, in which he alleges that she was untrue to him.

Mrs. Tighe had named several girls with whom she alleges her husband was familiar, and Tighe in his answer declares that her charges were utterly without foundation and that she had no right to drag innocent girls' names into the matter.

This is Tighe's second matrimonial venture. In the days when he played piano at the Poli Theatre in Hartford he met and married a New Haven girl who divorced him several years ago.

"HITLAND" TEAM IN TIE GAME

SAN FRANCISCO, July 18.—A baseball game between a team made up mostly of actors appearing at the Orpheum and a local semi-pro team, the South Side All Stars, had to be called off in the eighth inning last week with the score tied so that the actors could get to their matinee at the theatre. The score was four to four when the game stopped.

The Orpheum team consisted of Bobby Jones, Billy Frisch, Bennie Grossman, Ed Rose, Ted Shapiro, Willy White, Martin Fried, Hal Burton, all of whom are song writers in the "Hitland" act, Orville Whiteledge, who is the pianist for Clara Barry, Harold Kennedy, partner of Emma Francis, and Ray Burke, electrician at the Orpheum.

The roster of the opposing nine included a number of ball tossers who have appeared in the Pacific Coast League.

DAYE AND TUTTLE TO MARRY

CHICAGO, Ill., Aug. 8.—Sid Tuttle announces that he will be married to Dorothy Daye in this city next month. Both are well known vaudevillians. Tuttle is at present doing a vaudeville "single." Miss Daye is vacationing in Michigan.

REMODELING THE "HIP"

CHICAGO, Ill., Aug. 8.—The Great Northern Hippodrome, which ended its season last Sunday as a vaudeville house, is now in the process of remaking. Much change will be wrought in it before Florence Reed's arrival Sept. 5 with "The Mirage."

EL BART BROS. HAVE NOVELTY

The El Bart Brothers, who will hereafter be known as the Vanderbilts, have a new act for them by Aileen Stanley and Bob Butternuth and which is titled "After the Ball." It is a comedy novelty turn written around the equilibristic act done by the Vanderbilts.

MRS. WESTON IN ATLANTIC CITY

ATLANTIC CITY, N. J., July 22.—Mrs. Bert Weston arrived here today and is staying at the Ambassador Hotel.

SYDELL GETS 40 WEEKS

CHICAGO, Ill., Aug. 8.—Paul Sydell Co. has been booked by Richard C. Hoffman, of the T. Dwight Pepple Agency, opening at Minneapolis Aug. 14th for a forty week tour, which includes the Pantages Circuit.

QUIGLEY BOOKS CARNIVAL

John Quigley in Boston has secured the contract for the York Beach Carnival to be held at York Beach, Maine, week of August 29. Several first class attractions have already been secured.

DENIES DIVORCE REPORT

Ina Haywood who is appearing in Chicago with "The Passing Show," denies the published report that she divorced her husband, Gustav Jerge on account of his drinking habits. Miss Haywood wires that she was divorced but for an entirely different reason.

KEITH HOUSES REOPENING

B. F. Keith's Hamilton Theatre, which went into a split week policy on May 16, will resume a big time policy of full week two-a-day vaudeville on Labor Day, September 5. The Jefferson, which also played big time last season, and changed its policy on May 16, for that of a split week one, will not be used again as a big time house, but will retain its present policy which was adopted several weeks ago, that of three shows a day, playing eight acts, pictures, and splitting on Monday and Thursday.

The Boro Park, Alhambra, Flatbush, and Royal will all reopen on Labor Day, with their former policies. The Colonial, as printed in THE CLIPPER last week, will not reopen until October.

Two new houses will be opened in September, also booked through the Keith Vaudeville Exchange, those being B. S. Moss' Franklyn, at Prospect Avenue and 161st Street in the Bronx, and the Riveria in Brooklyn. Both these houses will play six acts of vaudeville and a feature picture on a split week policy. The Franklyn will open on Labor Day.

ART FRANK TO DO NEW ACT

ATLANTIC CITY, Aug. 8.—Art Frank will not rejoin "The Toonerville Tooters" act next season as reported, but will offer a new act in vaudeville with Margaret Barron with whom he is now appearing at the Palais Royal here.

WORK ON KEITH'S PROGRESSING

CLEVELAND, O., Aug. 1.—The work of construction on the new Keith Theatre here is progressing rapidly, the skeleton and superstructure being already raised. The work of completing the twenty-one story office building and theatre is expected to be completed, and the building ready for occupancy by July, 1922. John F. Royal, manager of the Keith Theatre is in charge of construction.

CHAS. WILLIAMS MARRIES

Charles A. Williams, manager of Gus Hill's Minstrels, was married recently to Mrs. William Rhodes, widow of the former agent, it was learned this week. The couple are spending their honeymoon touring with the show.

POLLOCK STAGES "SIGN ON DOOR"

Channing Pollock, author of the play "The Sign on the Door," which played for several months in New York and was made into a picture by Herbert Brennon with Norma Talmadge as star, sailed last week for Europe, taking with him a print of the picture. He will show the picture to the casts he engages to play the piece in both London and Paris, both of which he will stage.

"TOTO" AT STUDEBAKER

CHICAGO, Ill., Aug. 8.—Leo Ditrichstein and his company, which will act "Toto" at the Studebaker, opening Aug. 14th, arrived in this city yesterday and will devote the entire week to the work of final rehearsals. The Studebaker Theatre has been dark since the departure of "Broadway Brevities."

MENLO MOORE IN AUTO ACCIDENT

CHICAGO, Ill., Aug. 8.—Menlo Moore, New York producer, and his brother Lowell Moore, of the T. Dwight Pepple Agency of this city, narrowly escaped death when their automobile caught fire a few miles outside of Mitchell, Ind. They escaped without serious injuries but the car was a total loss. The damage is estimated at $4,000 and carried $1,200 of insurance.

FERDINAND AND WALSH IN PARIS

Fred Ferdinand, former vaudevillian, and Tom Walsh, picture director, left last Wednesday for Paris where they will spend three months making a series of pictures. On their return here they will produce several pictures as well as market the ones they made in Europe.

FILM REVIVALS SCORE

The motion picture trade and that part of the public which accepts the photoplay as its chief form of diversion has long since claimed the Talmadge sisters, Norma and Constance, as two of their favorite performers, and the manner in which the Selznick Revivals in which these stars are featured are being received by exhibitors and public alike indicates clearly that the pictures they made for Selznick during the years of 1917 and 1918 are still regarded as the supreme achievements of these famous performers, it is said.

A few months ago Lewis J. Selznick, after having received requests from exhibitors throughout the field for new opportunities to book the Talmadge picture, selected and prepared for distribution in revised form three Norma Talmadge productions, "Panthea," "Ghosts of Yesterday," and "The Moth," and a Constance Talmadge feature, "Up the Road With Sallie." The move was made primarily for the purpose of testing the sentiment of the trade and the result was gratifying.

"Scandal," one of the earlier Constance Talmadge successes, which was written by Cosmo Hamilton and directed by Charles Giblyn, will be the first release on the revival programme, September 30 having been set as its distribution date. "Poppy," featuring Norma, an Edward Jose production, written by Cynthia Stockley, is set for release on October 30, and on the last day of each succeeding month will follow a new revival starring alternately Constance and then Norma.

NEW ACTORS' CLUB FORMED

LONDON, Aug. 5.—The Actors' Club, Ltd., a purely social and non-political organization, has been formed here having for its object a development of the social, artistic and literary side of the calling including the organization of sports, lectures and dances and to provide refreshments, light luncheons and teas at a nominal charge.

Membership is open to managers, actors and authors, the yearly subscription being but a nominal sum which has, as yet, been undecided upon.

A company has been formed with a nominal capital of £3,000 to run the club, and shares are available of which 1,000 are preferred at £1 and 4,000 at 10 shillings although it is not necessary for intending members to purchase shares in the company.

PERFORMERS ON THREE WEEKS' TRIP

SAN FRANCISCO, July 16.—A party consisting of Percy Bronson, Clarence Kolb, Roy Siebert, Louis Lissner and Jack Wooley, will travel up by machine to the McKenzie river near Eugene City, Oregon, where they will camp, fish and hunt. On their return Percy Bronson and his wife, Winnie Baldwin, will open at the Orpheum, July 24, and the balance of the party will get ready to go into harness again for the coming season. The trip will consume about three weeks.

DISGUSTED WITH SHORTAGE

CHICAGO, Ill., Aug. 8.—"These mysterious accusations are embarrassing my wife, my daughter and myself; I wish someone would arrest me so I could prove my innocence."

William C. Meek, former box office manager of the Chicago Grand Opera Company, where a $38,000 ticket shortage was discovered recently, made the statement.

At his apartment in the Edgewater Beach Hotel Mr. Meek also nailed as lies rumors of new wardrobe, high-powered automobiles and the report that he had been "fired."

The $4,000 automobile is a myth, Mr. Meek insisted. That much money, he intimated, would buy at least five of the kind he uses. As for his family's clothes—well, anyway, the wardrobe is not near so extensive or new as reports indicate.

"As for me being fired, that's untrue," Mr. Meek said. "I resigned last January when Herbert Johnson resigned and partly because I was disgusted with the shortage the company had suffered every year."

According to recent reports, no one will be held responsible for the shortage at the box office.

LIGHTLESS NIGHTS THREATENED

CHICAGO, Ill., Aug. 8.—Danger of cancellation of nightly vaudeville, circus performances and other shows at the Illinois State Fair as a result of the controversy between the city of Springfield and the Springfield Gas and Electric Company has passed, according to State Fair officials, and the night events will go on as originally planned. With applications pending to restrain the company from shutting down its plant Aug. 15th and the city from interfering with operation of the company's plant, the State Fair board purchased all the wires and electrical equipment at the fair grounds from the utilities company. City authorities have agreed to furnish light at the fair grounds, even at the sacrifice of the service in the down town district. It is said that Springfield vaudeville and movie houses may be affected by this move.

PARKS DO BIG BUSINESS

CHICAGO, Ill., Aug. 8.—The major amusement parks, White City and Riverview, are preparing for their closing carnivals, which will be held early in September. The managements of both parks announced that the 1921 season was the best season in years from a financial standpoint, due to the fact that the weather was extremely hot and rainless.

At Riverview the final new revue was staged Sunday night. The new edition is entitled "Smiles of 1921." The show runs to sixteen scenes and carries over forty-five people.

MOROSCO TO STAR PAUL BURNS

Oliver Morosco has in rehearsal a new play by Ann Nichols which he will present in New York early next season. Paul Burns, who played the salesman in "The Little Journey," will have the stellar role in the piece which is as yet unnamed.

PRESS AGENT SUES BRADY

Charles E. A. McGeachy has instituted suit against William A. Brady, asking for $250,000 damages for libel. The suit is the outgrowth of differences between the Frohman interests and Brady over the production of Rider Haggard's "She" in 1888. The Frohmans produced the show in New York and sent it on tour. Brady organized a company playing the show out of San Francisco. Both shows were billed for St. Paul. The Brady show arrived first, and the Frohman's sent McGeachy out to St. Paul to press agent their production. Brady had him arrested on a charge of publishing "false, malicious, and scandalous notices."

In an autobiography by Brady, called "The Fighting Man," he tells of the affair, saying that "McGeachy was snatched out of bed by the police and haled to the cooler." He goes on to tell how Frohman put up $10,000 cash to have the man released. The book further goes on to say that at a conference between the two managers Frohman requested Brady to withdraw the case, inasmuch as McGeachy refused to return to stand trial and Frohman would lose his $10,000. In reference to this meeting, the McGeachy complaint quotes as follows from the Brady book:

"'All right, Mr. Frohman,' I said, 'that goes.' We shook hands and I walked out of his office. It was not that I was overawed by Mr. Frohman's personality or won by his cordiality that I so quickly acquiesced in his appeal, nor was it sheer good nature. I was still pretty sore about what he'd sent McGeachy on to do to me in Minnesota, but, as I said, I was something of a prophet. I had watched Mr. Frohman and felt that he was destined to do big things in the theatrical world, and I thought it the part of wisdom to make a friend of him."

McGeachy claims that the record of the affair printed in the Brady book is not true, that he was not held under $10,000 bail, and that he did not refuse to stand trial. He says his bail in the two cases against him was $500 and $1,000, respectively. He also claims that he was never prosecuted, and that while he was arrested, he was not "haled to the cooler," as related in the Brady book.

BENEFIT FOR EASTERN RELIEF

The National Theatrical Committee of the Near East Relief will stage a monster benefit at the Rosemary Theatre in Huntington, L. I., on August 12th and 13th, for the benefit of the Near East Relief, at which a dramatic festival will be the feature. On the program will be Lionel Atwill, Montague Love, Elsie Mackaye, Patricia Collinge, Alexis Kosloff, Carroll McComas, Olive Wyndham and many others. The attractions will include an original ballet by Kosloff.

ACTOR TURNS PLAYWRIGHT

Paul Burns, the comedian, is writing a new play in conjunction with Jack Larrick, newspaperman, which they will produce themselves in the Fall.

KIPLING PRAISES PICTURE

Rudyard Kipling has seen his own screen version of "Without Benefit of Clergy" and authorized a cable to Pathe Exchange in which he pronounces the picture "a great artistic achievement." The cable adds that Mr. Kipling is especially pleased with the "remarkable work of Virginia Faire."

As a special and deserved compliment to the celebrated English author, Paul Brunet arranged a private showing of the picture for Mr. Kipling prior to its release for public exhibition abroad. The performance was given at the Alhambra in London. Lord Beaverbrook was among the invited guests—incidentally representing important cinema and newspaper forces throughout Europe. Many of the leading social, literary and artistic celebrities of England also were present, for London has been on the qui vive for this event ever since the original announcement that Paul Brunet had at last induced Rudyard Kipling to become a motion picture author, it is reported.

No one will understand better than motion picture exhibitors that the result of the Alhambra showing of "Without Benefit of Clergy" sets a precedent: unique in the history of picture production. A picture author recognizes the screen result of his labors and expresses his approval. When this author happens to be Rudyard Kipling, past master of the most delicate nuances of literary art, the force of the precedent increases accordingly—and the producer finds he's in a class by himself. The answer seems to be that Kipling proved himself a capable picture author, that Paul Brunet was able to live up to his promise to Kipling, and that Randolph Lewis—charged with the responsibilities of the author's technical expert assistant and supervisor of production—proved as capable as he is conscientious.

How punctilious Mr. Brunet is in observing these amenities between producer and author is indicated in the special pains taken to introduce European distribution of "Without Benefit of Clergy" with an appropriate recognition of Rudyard Kipling's rights and reputation as an author. Mr. Brunet, accompanied by Randolph Lewis, made a special trip to England from Paris by aeroplane to visit Kipling at his country home down in Sussex, and then to London to arrange the Alhambra showing.

ENID MARKEY IN NEW YORK

Enid Markey, motion picture star, arrived in New York last week from the Coast where she spent her vacation. While there she turned down several motion picture contracts in ordr to fulfill one with George M. Cohan. However, when Cohan decided to quit producing her contract was cancelled, and she is now negotiating for a Broadway production.

HILL'S MINSTRELS OPEN

Gus Hill and Georgie "Honey Boy" Evans' Minstrels opened their tour last week in Freehold, New Jersey.

TRYING TO STOP FIGHT PICTURES

Though the federal authorities have stated that they can do nothing to stop the showing of the Dempsey-Carpentier fight pictures in New York State, a determined effort to stop their being shown is being made by the Lord's Day Alliance, which is known as the leading advocate of blue laws. Through Rev. William Sheafe Chase, the Alliance last week addressed a formal complaint to the new board of censors, calling upon it to stop the exhibition.

In the event that the Censorship Commissioners refuse to act it is believed that the Lord's Day Alliance will next present a complaint to the District Attorney.

George H. Cobb, chairman of the Censorship Committee, said last week that no power was vested in the committee to stop the fight picture, as only films shown on and after August 1 come under its jurisdiction. The fight pictures opened at the Forty-fourth Street Theatre several days previous to August 1.

The fight pictures will be continued at the Forty-fourth Street Theatre, and will also be shown in eleven other houses in the city this week, according to the producers.

CURRAN TO BE CALLED CENTURY

SAN FRANCISCO, Aug. 6.—The name of the Curran Theatre will be changed to the Century Theatre on September 1. This was decided at a meeting of the owners of the house. The Pacific Theatre and Realty Co., held last week. Herbert A. Harris was made general manager of the theatre at the meeting. Charles H. Brown, original lessee of the Casino Theatre here, is said to be financially interested in the Curran.

PLYMOUTH OPENS AUGUST 31ST

Arthur Hopkins announces that the Plymouth Theatre will open on August 31st with Marjorie Rambeau in a new play by Zoe Akins. Miss Rambeau is appearing by arrangement with A. H. Woods. The settings have been designed by Robert Edmund Jones and rehearsals will begin on Monday under the direction of Mr. Hopkins.

HAWKINS-WEBB IN TERRE HAUTE

TERRE HAUTE, Ind., Aug. 1.—The Hawkins-Webb Stock Company will open an indefinite run here at the Grand Opera House on September 1st.

REORGANIZING FOREIGN BRANCH

The European branch of the Paramount pictures is now being reorganized, with quite a few changes being made in the company's forces in England. Henceforth, stated Adolph Zukor, president of Famous Players-Lasky, all Paramount productions made in England will be directed by the companies leading American directors, and the cast filled by American artists who will be brought to England.

"In line with our reorganization policy," said Mr. Zukor, "we have just sent over to England two of our foremost producing units, which are American throughout and have been trained in American methods. These units are headed by John S. Robertson and George Fitzmaurice."

Robertson is now producing "Perpetua," a drama written by Dion Clayton Calthrop, with the leading roles played by David Powell and Ann Forrest. Scenes will be taken in England, France, Spain and Italy. Fitzmaurice's first British production will be "Three Live Ghosts," with Norman Kerry, Anna Q. Nilsson, John Miltern and Cyril Chadwick in the leading parts. Following this, Fitzmaurice will do "The Man From Home," Booth Tarkngton's play, which will be photographed in Italy and France.

Mr. Lasky has just appointed Thomas J. Geraghty production manager of the London studio, succeeding Robert E. MacAlarney, who is to return to this country.

FILM FINANCING CO. FORMED

LOS ANGELES, Calif., August 8.—A $2,000,000 corporation has been formed by local bankers and business men to finance motion picture producers. The company is known as the Cinema Finance Corporation, and half of the capital is preferred stock and half common. A large part of the capital has already been subscribed by local business men.

The directors of the company are: John B. Miller, president of the Southern California Edison Company; Thomas H. Ince, picture producer; Harry Chandler, president of the Los Angeles Times; George E. Farrand, attorney; Dan Murphy, capitalist; William H. Davis, vice-president of the Pacific Mutual Life Insurance Company; Garretson Dulin, attorney, and John E. Barber, vice-president of the First Securities Company.

CLAIMS SHE BEAT HIM

Eleanor Beach, a burlesque chorus girl, was dismissed in court last Thursday, by Magistrate Silverman, after being arrested on a charge of assault. The charge was brought by Julius Oppenheim, said to be her sweetheart, who claimed that she beat him up, and bit him. She was arrested on Tuesday, and spent the night in jail, waiting for $500 bail, under which she was held. Kendler and Goldstein represented her, and after trial, the Magistrate dismissed the case.

MRS. CRAWFORD STARTS SUIT

Mrs. F. Marion Crawford, widow of the novelist, has instituted suit against Eltinge F. Warner, T. B. M. Terhunne and Amerigo Serrao, alleging breach of contract. She claims that they contracted for the filming of thirty of his stories, six to be made before May, and that each novel was to be paid for with 33⅓ per cent of the proceeds, as well as $5,000 in advance. She alleges that only $5,000 has been paid and no films made. She asks for $50,000 damages.

PICTURE DAY KILLED

The proposed designation of August 25th as Motion Picture Day throughout the country has been definitely killed by the opposition raised to it by the Motion Picture Theatre Owners of America. Communications received by Sydney S. Cohen, president of the organization, from about twenty state exhibitors' organizations repudiating the movement instigated the action taken by the M. P. T. O. A.

The movement for a special motion picture day was started by the National Association of the Motion Picture Industry, which asked the exhibitors to set aside fifty per cent of the day's receipts to be turned over to the N. A. M. P. I. to aid in getting legislation passed in favor of the industry.

The exhibitors have vetoed the plan because they were not consulted when it was formulated, and because, as they say, the National Association of the Motion Picture Industry has been "inimical to their interests more than once."

Several of the producing companies interested in the plan have withdrawn their support of it since informed of the attitude of the exhibitors.

"FOLLIES'" TENOR SUED

John Steel, the tenor with the Ziegfeld "Follies," was sued last week by his wife, whose stage name is Sidonie Espero, for separation. Steel is charged by his wife with practising "a course of systematic and persistant abuse, villification and annoyance" against her since they were married in November, 1919.

Mrs. Steel's complaint charged the singer with having been unduly attentive to several chorus girls, among them Olive Vaughn, now in the "Scandals," and Emily Drange, of "Sally." Both of these girls declared last week that Mrs. Steel's charges were utterly false, as they knew Steel only casually.

Steel said last week that he would enter a general denial to his wife's charges and would file a counter-claim for separation.

The couple have one child, a boy, who was born on June 14 of this year.

LUBOVSKA SUES VIVADOU

Desiree Lubovska, the dancer, filed a suit for $100,000 damages against V. Vivadou, perfumers, alleging that her "good name and reputation were damaged by the printing of a talcum powder advertisement which showed her attired only with a strip of blue cloth." She alleges that the picture was one painted for her personal use, and that it was used without her permission. She alleges she was damaged by the impression the picture created, that she posed for commercial purposes, and that the absence of costume hurt her good name and reputation.

DI GRASSO OPENS SEPT. 3

Giovanni Di Grasso, Italian tragedian, who will have a season of Italian repertoire at the reconstructed Bowery Theatre, will open there on September 3, with his own company. The season, under the direction of Maori and Farrarri, has been inaugurated with a view to establishing a high class Italian theatre in this country. The company was to have arrived in this country next week, but delayed sailing for one week due to the death of Caruso.

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"PERSHING"
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HARRY GILBERT CHARACTER SNAP SHOTS
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THE MAN FROM IRELAND — Direction—HARRY SHEA

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FILM FLASHES

Betty Blythe will return to the Coast in September.

F. J. Goldsol, of Goldwyn, sailed for Europe last week.

Bessie Love is now considering an offer to appear in vaudeville.

Mildred Moore will appear in "School Days" with William Nigh.

Jack Allen has given his latest animal pictures to Pathe for release.

Will Rogers' next release for Goldwyn will be "Doubling For Romeo."

Jane Atherton was engaged to wed Philip Hurn, scenario-writer, last week.

J. J. McCarthy has returned to his office after an illness of several weeks.

Bryant Washburn has returned from England, where he made "The Road to London."

Virginia Valli is taking a motor trip through southern California during her vacation.

"The Vagrant" will be the second Mermaid comedy to be released through Educational.

"Ever Since Eve," starring Shirley Mason, will be released by Fox late this month.

Hazel A. Smith, wife of Albert A. Smith, head of Vitagraph, left an estate valued at $11,204.

Conway Tearle will be starred in a series of six pictures for Selznick during the coming year.

Howard Mitchel, director of Shirley Mason, was married last week to Aileen Hughes, in Hollywood.

Ann Forrest has arrived at Paramount's London studios, and has started work on "Perpetua."

Eleanor Glyn will have her own producing company to be known as the Ruby Hill Productions.

"Cabiria," will be released by First National, as a revised edition of the famous Italian drama.

Gaylord Lloyd, brother of Harold Lloyd, has been signed by Pathe for a series of one-reel comedies.

"Play Square," featuring Edna Murphy and Johnny Walker, will be released this month by Fox.

Wesley Barry is to be seen in a film version of "Penrod," which Marshall Neilan will make.

The Assistant Directors' Association staged a barn dance at the National Studios last week.

William Duncan's new feature for Vitagraph, has been retitled from "The Superman" to "Steelheart."

Olga Printzlau is adapting Brieux' French play, "The Cradle," into English for motion picture production here.

Saul S. Harris, of Little Rock, and president of the Kempner chain of theatres, is now visiting Los Angeles.

Frederick and Fanny Hatton have been engaged to write a scenario for Mae Murray's next starring vehicle.

"Silas Marner," will be screened by Frank Donovan, as the first of a series of twelve pictures which he will make.

"Breaking Through," a new Carmel Myers serial, has been started in production at the Vitagraph Hollywood studios.

Eve Unsell will write the continuity for Hunt Stromberg's second production to be known as "On A Rainy Day."

Nazimova and Rudolph Valentino will play the leading roles in Metro's picturization of "Camille" to be released shortly.

The largest open air stage in the world has been erected at Freiburg, for the filming of the Oberammergau Passion Play.

Eva Tanguay has returned to pictures, and is now in Los Angeles completing arrangements regarding her first picture.

Dorothy Phillips will have her own producing company shortly, with Allan Holubar, her husband, as the chief director.

Shirley Mason is to be seen in a film version of "Concerning Chicine," which will be known as "Ever Since Eve."

Jack Roach, who appeared in "Deburau," will appear opposite Alice Calhoun in "The Rainbow," a Vitagraph production.

Mrs. Gish, mother of Lillian and Dorothy, is recovering from a serious illness in the Presbyterian Hospital in Los Angeles.

Nils Boveng arrived here from Sweden last week with several Swedish productions which he will release in this country.

Dallas M. Fitzgerald has been engaged as a director by Universal, and will become part of the Universal City staff.

Lieutenant Bert Hall, of the Lafayette Esquadrille, has written an aviation feature in which no women appear.

E. Lanning Masters arrived in Los Angeles last week to take the position of West Coast editor for the *Picture Play* magazine.

Earl Williams is to be starred in a new picture called "Lucky Carson," adapted from "Salvage" a novel by Aquilla Kempster.

Frank Donovan is to make a film version of George Eliot's famous "Silas Marner." He may make a series of Eliot pictures.

Maxwell Karger will direct Alice Lake in her next Metro picture, "The Golden Gift," most of which will be made in Hollywood.

Dorothy Orth will be seen in her first leading role in "Chicken-Hearted," a one-reel Vanity comedy to be released through Educational.

Lester Cuneo has started work on his second feature picture, "Pat O' Paradise," which will be distributed by Irving M. Lesser.

Thomas Meighan filmed several scenes for "A Prince There Was," on Fifth Avenue in New York last week and attracted quite a crowd.

John James has written a film around the adventures of Henry Stanley, the African explorer, which will be filmed by Sunburst Pictures.

Frank Lloyd is at work picturizing "Syndafloden," by Henning Berger, which was shown in New York last year as "The Deluge."

Ouida Bergere, scenario-writer, and her husband, George Fitzmaurice, director for Famous-Players Lasky, sailed for England last week.

"The Inside of the Cup," was flashed by the Rev. Mr. Clark, of the First Universalist Church, in Birmingham, Ala., for a sermon last Sunday.

"Over the Hill," a Fox special film, which has played in New York for one year, will be released to the film exhibitors generally within a week.

Jack White, director of Mermaid comedies, is recuperating from a nervous breakdown. Del Lord has taken over his work meanwhile.

Paul Wegener, who appears in the title role of "The Golem," now in its eighth week at the Criterion, will direct "The End of the Duke of Ferrante."

Pauline Starke's mother will appear with her in the picturization of "Flower of the Northwood," in which Henry B. Walthall will play the lead.

Douglas Fairbanks completed all work on "The Three Musketeers" last week, and the film will be presented at the Lyric Theatre late in this month.

John L. Day, South American representative for Famous-Players left for Rio De Janeiro last week, after a visit to America for a short while.

S. R. Kent, general manager of distribution for the Famous-Players Lasky Co., left New York for a tour of the Middle West exchanges last week.

"No Woman Knows" will be the title of the Edna Ferber film, taken from her book, "Fanny Herself." Tod Browning is the director of film.

Charlie Chaplin's next picture will be "Pouf Pouf," a French comedy which has been popular on the legitimate stage in Paris for several years.

Jack Johnson, the colored prize-fighter, has been signed to make a comedy motion picture for Mark M. Dintenfass, who produced "My Four Years in Germany."

"Way Down East," which recently completed a forty-three weeks' run in New York, is to be released to exhibitors shortly through United Artists Corporation.

Mrs. Ruth Bryan Owen, daughter of William Jennings Bryan, exhibited a five-reel feature which she wrote and directed, entitled "Once Upon a Time."

Ora Carew and Frank Elliot have been engaged for the cast of Bert Lytell's production, "Lady Fingers." The former will appear as leading lady.

Theodore Roberts, has recovered from his recent illness and is now working in a new Paramount picture, "Exit the Vamp," in which Ethel Clayton is starred.

Lowell Sherman, last seen in "Way Down East," and in "The Guilded Lily," has been signed to be the next male lead for Clara Kimball Young's pictures.

The village of Oreland, N. J., has been taken possession of by five hundred motion picture players for the purposes of making scenes for Rex Beach's "The Iron Trail."

The Paramount Club was formed last week at a meeting held at the home office of the Famous-Players Lasky Corporation, in which more than two hundred members joined.

Rita Jolivet, last seen with Otis Skinner in "Kismet," will be seen as the Empress Theodora in "Theodora," when that Italian production is released by Goldwyn in the fall.

Gloria Swanson, Wallace Reid and Elliot Dexter are to appear co-starring in a new special Paramount feature called "Don't Tell Everything." Sam Wood is the director.

John Gilbert's second starring picture for Fox, has been completed at the new Hollywood studios, where "Bar Nothin'," "Queenie" and "The Drifter" has also been completed.

"Mother O' Mine", the new Thomas H. Ince feature, which will be shown all over the country, will have it's first presentation at the Kinema Theatre in Los Angeles.

"Penrod," the Booth Tarkington story which was produced on the legitimate stage, will be produced in film form by Marshall Neilan, with Wesley Barry in the title role.

Elaine Hammerstein is to be starred in a picture called, "The Way of a Maid," with Niles Welsh. The picture was written by Rex Taylor and will be directed by P. S. Earle.

George Arliss has concluded the filming of "Disraeli," in which he appeared on the speaking stage, and the film directed by Henry Kolker is now being cut and titled by him.

The title of two Hodkinson releases have been changed. The first, "The Broadway Bride," is now "French Heels," while the second, "The Foreigner," will be known as "God's Crucible."

Marjorie Daw has been selected to play the lead in Irvin Willatt's newest production "Fifty Candles," upon which he is working at present. It will be released by W. W. Hodkinson Corporation.

Rex Beach entertained his entire company of players at the Alamac Hotel, Lake Hopatcong, over the last week end, when rain halted the work on his film, "The Iron Trail," being filmed at Oreville, N. J.

Five theatres are showing the official motion pictures of the Carpentier-Dempsey fight this week, among them being the 44th Street, the Shubert-Riveria, the Bronx Opera House, the Shubert-Crescent, and Teller's Shubert.

John Emerson and his wife, Anita Loos, scenario writers, have leased for their home the residence of Mrs. Hoguet at 55 East Fifty-third street. The house was in the market for a rent of $7,500 per annum.

Bessie Barriscale has salvaged her voice and will use it in "The Skirt," in which she opens late this month. She has called her company for rehearsals at the Belmont Theatre under the direction of Howard Hickman.

Norman Kerry is to leave shortly for London to make a picture there with George Fitzmaurice. Ann Forrest recently left Hollywood for the English capitol to play the lead in John S. Robertson's new production.

The State Boxing Commission, of Connecticut, has decided that moving pictures of boxing contests will not be allowed in that state. Their recommendation has been sent to the Governor for approval or disapproval.

The independent producers have formed an organization for the purpose of aiding each other in their problems and for the release of their films. The association will be known as the Independent Producers and Distributors Association.

The Iris Picture Company will, in the future, make its pictures on the Pacific coast. Upon the completion of its initial picture "Tangled Hearts," the entire staff, which includes Miss June Keith and Jack Hopkins, will embark for California.

Edwin T. Emery was engaged by Max Spiegel as the director of the new Sheridan Square Treatre which opens in September. Mr. Emery was signed up a year ago while in New York. Incidentally Mr. Emery is the author of the play, "The Princess Imperial."

Mark M. Dintenfass, producer of Ex-Ambassador Gerard's "My Four Years in Germany," signed a contract with Jack Johnson, colored champion, for a series of pictures. Work will start next week and will deal with the fighter's life while in Europe.

Elaine Hammerstein, moving picture actress, is defendant in a suit for $10,000 damages brought in White Plains by Antonio Calabrese for injuries alleged to have been suffered by Antonio Calabrese, Jr., when he was struck by an automobile operated by Miss Hammerstein.

Frank Borzage is returning to the Pacific coast after an absence of two years. During this time he gained fame as the director of "Humoresque," and other pictures done for the Cosmopolitan. He is expected to assume charge of his own productions on his arrival in Los Angeles.

Hugo Reisenfeld, managing director of the Rivoli, Rialto and the Criterion theatres, has released Miss Vera Myers for two weeks from her contract to appear in conjunction with the photoplay "Experience," at the Rivoli Theatre, so that she can fulfill a promise to the Rev. Father Cox, to give a benefit for the Sacred Heart Church, at Cairo, N. Y.

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THE CRESCENT COMEDY 4

In The Avon Comedy Four's Former Success

THE NEW TEACHER

Booked Solid Thanks to MR. LUBIN

UNION SQ. SHOW

(*Continued from page 19*)

fine shape. In the "history" bit Rose and young lady doing the feeding.

Miss Pennetti offered "Jabber Wocky Town," with the girls, for several encores.

The "Peace Conference" bit was another comedy scene that pleased and kept the audience seated to the finish. In it were White, Rose, Williamson, Lyons and O'Neil.

SID.

GOLDEN IN "LAST WALTZ"

Eddie Golden opened with the "Last Waltz" at the Century Theatre this week, in the role of General Kassin. Golden was a straight man with one of the American Circuit shows last season.

He scored a hit on his opening performance.

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CHARLES LLOYD & CO.

IN THAT BIG SCREAM "THE SPEEDSTER"

TAFLAN & NEWELL

IN A CHINK EPISODE DIRECTION—W. HENNESEY

JACOBS IS VAN CULLER MGR.

Fred Jacobs, last season ahead of "Town Scandals," has been appointed manager of the Van Culler, Schenectady, N. Y., which will play the attractions of the American Burlesque Circuit the last half of the week, splitting with Wilkes-Barre. The house will play the K. and E. and Shubert attractions. I. H. Herk controls this house having taken it over last Spring.

"FROLIC" OPENS AUGUST 29

The new "Midnight Frolic" will open on the New Amsterdam Roof the night of August 29, and according to Florenz Ziegfeld, will consist of an entirely new type of entertainment.

A number of decorative changes have been made and the intimacy of the room enhanced. There will be dancing both before and after the performances.

EDDIE FOX IN VAUDEVILLE

Eddie Fox, last season featured with "Sweet Sweeties" on the American Circuit, will open this week in vaudeville with Ed. Johnson, last season with the "Broadway Belles" and this Summer in vaudeville under the name of Cole, Johnson and Gibson. They will open on the Pantages time in September.

"TIPS" FOR NEW YORK

"Tips," the new comedy by Winchell Smith and Tom Cushing, which opened recently in Stamford and was tried out for a week and a half, will be presented at one of the Broadway houses early in September by John Golden, its producer, most probably under another name.

BURLESQUERS IN VAUDEVILLE

The Four Harmony Boys, Al Foster, Roy Beverly, Bert Berry and Ernie Johnson, who were with one of Iron and Clamage Shows last season, are routed over the Pantages time, opening in Minneapolis, September 4. The act is now playing the vaudeville time around Chicago.

WRITE NEW ACTS

The combination of Stern-Marks and Haymond have written two more new acts, the first for Wells and Fisher, entitled "A Trial Marriage," and the other for Miller and Young, entitled "A Musical Misfortune."

ACADEMY REOPENING

CHICAGO, Ill., Aug. 8.—It is announced that the Academy Theatre will open Aug. 15th under the management of Joe Pilgrim. Vaudeville will be the policy, booked by the Western Vaudeville Managers' Association.

SIGNS WITH CANTOR SHOW

Caroline Warner, last season soubrette with Geo. Jaffe's "Joy Riders," started rehearsals last week with the Eddie Cantor show, the Midnight Rounders, which is to have a run in Chicago.

ELSIE HUBER SIGNS

Elsie Huber, last season with the "Joy Bells" on the Columbia Circuit, has signed to appear with one of Lawrence Schwab's productions. She will open in New Haven, August 15.

HARRIS AND LA FRANCE TEAM UP

Billy Harris, who closed last week with Al. K. Hall's vaudeville act has formed a partnership with Fred LaFrance, formerly of LaFrance and Kennedy.

ALL AMERICAN TRIO SIGNS

Chas. Waldron has signed the All-American Trio for his Frank Finney Revue for the coming season, booked by Ike Weber.

SEDEL BENNETT IN VAUDE.

Sedel Bennett, formerly of burlesque, is now doing a "single" in vaudeville around New York. Abe Talheimer is her representative.

MURPHY WITH "SOME SHOW"

Danny Murphy signed last Tuesday with Joe Levitt's "Some Show" for the coming season. Ike Weber booked him.

TILDEN AND AMES DISSOLVE

Cordelia Tilden, Phillip Kamm and Albert James, who jointly conducted the New York Theatrical Exchange, have dissolved partnership. Miss Tilden and Phillip Kamm will continue to conduct the agency along the same lines. James has announced no plans.

NEW O'HARA PLAY OPENS

STAMFORD, Conn., Aug. 8.—Fiske O'Hara's new play, "The Happy Cavalier," written by Ann Nichols, and produced by Augustus Piton, opens here tonight for a two-day run, and from here will play into Chicago, where it will have a run at the Olympic.

TWELVE FIGHT FILMS BOOKED

Four New York theatres are showing the Dempsey-Carpentier fight pictures, and twelve out of town engagements have been booked for the pictures, which will be shown throughout the State. Bookings will be for one and two weeks.

KELLY PREPARING A FOLIO

Frank Mostyn Kelly, the famous caricaturist, is preparing a new book of caricatures in which will be pictured all of the leading theatrical notables in all branches of the industry, with short autobiographies of each one pictured.

"SKYLARK" TO REMAIN

"The Skylark," which was scheduled to close last Saturday at the Belmont Theatre, will continue indefinitely, due to the favorable turn the weather has taken. Revisions have been made in the play.

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FILM BUSINESS TO IMPROVE

"Several important developments have followed the action of the Motion Picture Theatre Owners of America in setting aside September as 'Independence Month,'" said Elmer Pearson, director of exchanges of Pathe, last week. "More than any other, however, is the development showing just what side of the fence the trade papers are standing on.

"We have been particularly impressed by the manner in which all the film trade journals have stood back of the action of the M. P. T. O. in advancing the interests of the independent distributors during the September drive.

"At various times I have seen attacks directed against trade papers for their 'lack of interest' in the problems of the exhibitor. I think that these arguments have all been nullified by the manner in which the trade papers have fostered the exhibitors' interests during the last few months of their struggle with vital problems.

"Many heads have been hit by the cudgels waved by the trade paper editors in their fight on behalf of the showman, but it is an old Irish saying that 'you can't be a renegade and brickproof, too.'

"The independence of the trade press is a healthy sign for the industry, and should come in for a portion of the September celebration.

"Speaking of healthy signs, have you noticed how the atmosphere has been clearing in the last couple of weeks? Have you read what Mr. Gary of the United States Steel Corporation said the other day with reference to 'an unparalleled period of prosperity coming to the United States'?

"Many of the most pessimistic leaders in the world of finance are changing their indigo hue and now are sharing the viewpoint expressed by Mr. Gary.

"Gold attracted by the security and big income of our investments is coming to our shores in millions and millions of dollars until call money is at from 4 per cent to 5 per cent, loans at from 5½ per cent to 6 per cent; an extraordinary reserve in the Federal Reserve banks, preferred stocks and bonds being gobbled up as quickly as offered, an enormous crop to market at what is almost certain to be steadily increasing prices. How then can the return of splendid prosperity be denied?"

"All along we have held the view that the United States was too all powerful to be swamped by a wave of false depression. We are too accustomed to doing big things in the face of adversity to give way under a forced strain, and we are sure that the coming Fall will see a general revival of activities that will bring us again to the road of general prosperity.

"The trade papers, too, have done their share in maintaining a spirit of optimism throughout the industry by the dissemination of the cheerful news of a situation that we all must admit could have been made to appear rather glum, at best."

WENGER WITH THE SELWYNS

John Wenger has been engaged by the Selwyns to design the scenic production of Martin Brown's play, now known as "The Great Music," but the title of which will probably be changed before it is presented publicly.

Wenger, whose work in artistic circles needs no introduction, has just completed the scenic and lighting effects for "The Poppy God," the new play by Leon Gordon, Le Roy Clemens and Thomas Grant Springer, which the Selwyns aim to produce at the Hudson Theatre on August 29, so his further engagement keeps him right in the firm.

GUY PERKINS WITH LEW EARL

CHICAGO, Ill., Aug. 8.—Guy Perkins, local representative of the Kraus-Horwitz Booking Agency, resigned his position last week and has associated himself with Lew Earl, who holds a booking franchise with the Western Vaudeville Managers' Association. Lee Kraus reached Chicago on Saturday morning for a two weeks' stay here. He has not announced Perkins' successor.

Billy Hal Wilson will sail on Sept. 14 on "The Paris" for a twelve weeks' tour.

WOULD BAR "CROOKED" COP FILMS

ALBANY, Aug. 8.—In a letter to the State Motion Picture Commission today, Major George F. Chandler, superintendent of State police, protested against pictures which show police to be crooked. He said respect for the law is particularly necessary at this time and such pictures have an unwholesome effect on the public. His letter read:

"Police officers and detectives are frequently shown in motion pictures to protect crime and criminals, to be political tools, to be brutal, ungentlemanly and even criminal themselves for the purpose of developing a sensational plot.

"Such characterization, we feel, has a very unwholesome educational effect upon children and newcomers in this country, and upon the public in general whose opinions are largely moulded by motion pictures.

"While we admit that once in a while a policeman is not what he should be, and may even aid and abet crime, just as members of other professions do, still the rank and file of police in this country are faithful and honest in the performance of their duty. They are mostly underpaid, are exposing themselves to danger at all times, probably more than any other profession, and we feel that they should not be depicted in a false light.

"Police are frequently made to appear as nothing more than a joke. We feel that this is also wrong. While we have no objection to a policeman being funny, just as a judge or a clergyman may be in a picture, still we do object to their being held up to ridicule in the performance of their duties."

R. C. STARTS FOUR

Production was resumed at the Robertson-Cole Studios, Inc., Hollywood, Cal., Thursday, August 4, with Doris May, the new R-C Pictures star in Hunt Stromberg Productions, at work in a number of the scenes of her first starring vehicle, which has the working title of "The Foolish Age." The scenario is a screen adaptation by Violet Clarke of an original story written for Miss May by Hunt Stromberg.

Included in the cast for this production is a list of notable entertainers on the screen, including Otis Harlan, Hallam Cooley, Bull Montana, "Broken Nose" Murphy, Arthur Hoyt and Lillian Worth. The production is being directed by William A. Seiter.

Gasnier will begin shooting "Ma'mselle Jo" from the famous novel by Harriet T. Comstock, on August 8, at the Robertson-Cole Studios, Inc. The book was adapted to the screen by Winifred Dunn. Rose Dunn has the title role and Tully Marshall plays opposite her. The remainder of the cast is being selected.

Pauline Frederick begins work on August 8 with an original story by Marion Orth, the working title of which is "The Lure of Jade," which Colin Campbell will direct.

Sessue Hayakawa will resume his work August 15, on one of three big productions, all of which are ready for him.

NATIONAL AGENCY FORMED

CHICAGO, Ill., Aug. 8.—The National Agency has been formed here for the purpose of booking theatres and clubs and for the producing of amateur minstrels and home talent affairs. John J. Harris has been appointed general booking manager; Charles Hedberg, treasurer, and Joe Wagner, secretary. They have leased a suite of offices in the Garrick Theatre Building for their headquarters. The new firm plans to operate locally for the time being, extending their efforts to out-of-town theatres next season. John J. Harris is well known theatrically in this city, having been an independent booker here for a number of years.

NEW RESTAURANT FOR BROADWAY

The Chinese Lee Company, of Providence, R. I., will open its restaurant at Broadway and 49th street, on Saturday night, September 6th. The place will have a seating capacity of 700 and will offer a cabaret entertainment and dancing. Roger Ferri will handle the publicity for the new enterprise.

CENSORING THE FILMS

COLUMBUS, O., Aug. 6.—In a darkened room in a state office building here, a woman sits in front of an improvised motion picture screen, a pad and pencil in front of her, keen eyes behind glasses riveted upon the film that is reeling off.

She is deciding what shall stay in and what shall come out of the motion pictures that millions of Ohioans see daily.

It's not a cut and dried, dogmatic, rule by rule affair, either. Each picture is given a veritable psycho-analysis, as an entity.

"If the good outweighs the bad"—then it's fit to be sent out.

That's the way the state department of motion picture censorship functions under the reorganization of Ohio governmental affairs. The head of the department is Mrs. Evelyn Frances Snow of Mount Vernon.

Time was, according to Mrs. Snow, when a picture was censored thus: Cut out scene where girl smokes cigaret; shorten scene where man and woman embrace; eliminate scene in dressing room of theatre.

"Incidents, unless they are particularly glaring, do not mean much," said Mrs. Snow. "The question we try to decide is whether the picture, as a picture, is good or bad."

The films are run through in slow time, so that no details will be missed. Sometimes they are thrown on the screen three or four times. One picture, Mrs. Snow said, was witnessed by her eight times.

Heretofore, according to the new head of the censorship department, there has been some difficulty in getting exchange managers, especially those in outlying cities and towns, to observe all the deletions made. She has sent letters to practically all exchange managers in the state asking them here for a conference.

"I'm going to make a gentlemen's agreement with them," said Mrs. Snow. "I'm going to tell them that I will be consistent in deleting, but when I do cut, then it must be observed. If deletions are not made, Ohio laws give me the power to revoke the film."

Mrs. Snow doesn't depend on her own judgment alone in censoring a film. If there is a picture that might bring religious discussion, she finds some one of that faith in the office, and gets their views.

If there is a sex appeal in a film, she asks an unmarried girl what she thinks of it.

She has refused to censor serials by episodes. All the reels must be sent in, and run off together, she has held. Exhibitors are complaining of this ruling, according to her, but are complying with it.

The film censorship bureau is a part of the state department of education, of which Vernon M. Riegel is the director. In close cases, Mrs. Snow calls in Mr. Riegel for his decision. Otherwise, the censoring of motion pictures that may be shown in Ohio devolves entirely upon her.

Appointed a member of the old board of motion picture censors, Mrs. Snow was made head of the department, when the reorganization became effective.

She is the wife of C. G. Snow of Mount Vernon, and has a daughter and two sons, one of the latter being American vice consul at Bristol, England.

This is the first public office she ever has held.

FIFTEEN WEEKS IN MIDDLE WEST

CHICAGO, Ill., Aug. 8.—Harry C. Miller, who recently returned from the Pacific Coast, is reported to have worked up a circuit throughout the Middle West which comprises fifteen weeks. Miller is guaranteeing acts ten full weeks and five weeks of split time.

DEATHS

CHARLES RECH, a well known Brooklyn musician, is dead at his home, No. 69 Granite Street, at the age of sixty-four.

Mr. Rech was born in Germany and received his musical education in that country; he was a member of the Musicians' Musical Protective Union and several German musical societies.

His widow, Mrs. Catherine Rech, his sister, Mrs. Jacob Teobald, and his brother, Jacob Rech, survive him.

PROFESSOR WILLIAM SLAFER, a well known musical director of Brooklyn, and for many years conductor of the orchestra at Hyde and Behman's theatre, died suddenly last week at 202 Clermont Avenue.

Professor Slafer was born in Philadelphia sixty-four years ago, but has been a resident of Brooklyn since 1888; he composed many popular songs and marches and was at the head of his own orchestra at the Fulton theatre.

Seven daughters and a brother, Edward R. Slafer, also a musical director, survive the deceased.

JOHN KENNA, known in the profession as John Keenan, died at his home in Brooklyn last week at the age of forty-one.

The deceased was a member of the Actors' Equity Association, and the Brooklyn Lodge No. 22, B.P.O. Elks, and is survived by two sisters, Mrs. E. McGarry, Mrs. George Ramsey, and an uncle, Edward Kenna. Interment was made in Holy Cross Cemetery.

IN MEMORY OF

JIM HORTON

who counted his friends by the thousands, and I was only one of them. A Regular Fellow! Gone but not Forgotten!

JOE MARKS

MRS. ROBERT BOLLIGER, of the vaudeville act Bolliger and Reynolds, died at her home in Brookline, Mass., July 29, after an illness of three months. She is survived by her husband and three young children.

IRENE (BOBBIE) WILLIAMS died Wednesday, August 3, at the St. Vincent Hospital of pneumonia, after an operation for stomach trouble. She was in the chorus of "Hurly Burly" and the "Flashlights of 1921" last season and for a while in the Spring at Kahn's, Union Square, in the chorus. Her body was removed to her home in Toronto for burial.

JOSEPH DI NATALE, formerly first violinist with the Detroit Symphony Orchestra, leader of the Strand Orchestra of Hartford, as well as the Boston Quintet, died last week in Somerville, Mass., as a result of rheumatic fever. He leaves a wife and two children.

JACK LORENZ, formerly of Cook and Lorenz, died last week at the Allenal Sanitarium, Mt. Clemens, Mich., of cancer.

ENRICO CARUSO, the noted tenor, died at the age of 49, following an operation for subphrenic abscess, at the Hotel Vesuvius in Naples, on August 2nd.

Following six operations in this country, and blood transfusion, Caruso after several examinations was pronounced well enough to make an ocean trip, and sailed for Italy. Apparently well at Sorrento on the Bay of Naples, and expressing his desire to return next season to the Metropolitan to sing again in Grand Opera, the musical genius was suddenly taken ill following a luncheon at the island of Capri, given in his honor.

His removal to Rome for an operation was advised, but developments and a high fever made it impossible to transfer him further than Naples, where four eminent physicians were called in consultation, and an operation immediately advised as severe peritonitis had set in.

The operation was performed at noon, but at 4.30 in the morning he became suddenly worse and died shortly afterward despite the fact that oxygen, injections of camphor and other measures were taken to prolong his vitality.

At his bedside were his wife, Dorothy, daughter of Park Benjamin of New York; their little daughter, Gloria; Caruso's oldest son, Rodolfo, as well as the tenor's brother, Giovanni; several nephews, and Vincenzo Bellezza and Paolo Longone.

Attractions at City Theatres

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50.
GEORGE JESSEL, Elsie & Paulsen, Miller & Mack, Harry Holman & Co., Bob Hall, others, and CRANE WILBUR & MARTHA MANSFIELD.

GEO. M. **COHAN** Theatre, B'way and 43d St. Evs. 8.15; Mats. Wed. & Sat.
A. L. ERLANGER Presents
The New Musical Comedy
"TWO LITTLE GIRLS IN BLUE"

FILMS IN SCHOOL

The New York public schools have secured some interesting and satisfactory results through the use of motion pictures in supplementing instruction both in the assembly hall and in the classroom. The following is a report made at the close of the school term by Rowland Rogers, chairman of the curriculum committee of the Visual Instruction Association, which selects films for use in the schools. The report is in the nature of a general survey of the work accomplished in the schools during the past year with the aid of the motion picture.

This report does not deal generally with the use of slides or other visual aids, except motion pictures, for two reasons—first, slides and similar aids have proved their value to teacher and pupil and are not on trial; second, the use of motion pictures for instruction purposes is still in its experimental stage and promises to become a most efficient aid to teaching.

During the year 1920-21 two regular courses of instruction have been supplemented by the use of motion pictures. One, a course in biology, and the other United States geography. The films used have been to a considerable degree makeshifts. They are not pictures specially made to fit into the existing courses, but were gathered from the libraries of various producers, and are only partially satisfactory.

It is conservative to estimate that films specially designed for instruction would be 50 per cent more effective than the pictures used. In spite of this handicap, however, we have proceeded with the experiment. The course in biology has covered adaptation, interdependence and conservation, reproduction, life histories of animals, human physiology, etc. The pictures on United States geography have covered scenes in the United States and of various industries.

As a result of these experiments, the number of films used in these courses will be increased next year. The number of schools which use the films will also be increased. The courses will be made more complete by the addition of this new material and the presentation, as a result of our experience during the past year, will be more effective.

Not only are the pupils enthusiastic about this method of instruction, but the teachers are finding it of definite value. They find that the attention and interest of pupils is aroused and held, that the motion picture can give certain explanations which it is difficult for the pupil to comprehend except by the use of pictures. Because a fifteen-minute picture showing presents 16,000 separate photographs or impressions to the eye of the pupil, in fifteen minutes there is a definite saving in the time of both teacher and pupil. An oral explanation giving the subject matter of a fifteen-minute film takes from one to several hours.

During the year a number of tests have been made in New York and elsewhere to help determine the value of films as a means of instruction. The results of many tests are not complete. Results ascertained by impartial tests, which are fairly and scientifically conducted, will disclose the facts upon which to base a proper judgment of the value of the motion picture for instruction. The following test is an example:

In Public School No. 62, New York, a graduate student of Columbia University made some interesting studies with seventh grade pupils. Approximately 500 pupils were tested. Group A was instructed by oral means. Group B had twelve minutes of motion pictures followed by oral instruction. Group C had oral instruction followed by motion pictures. The pupils were changed around so that they were in different groups at different times. The results of these tests will shortly be published. They reveal the interesting fact that group B pupils or those instructed by motion pictures followed by oral instruction pass examinations which average 22 per cent higher than those which are orally instructed. Group C, which had the oral instruction followed by pictures, is several per cent below group B, but still 15 per cent or more higher than group A.

These tests are referred to in this report because the results show the justification for continued work of visual instruction by means of motion pictures. If the pictures are a worthwhile tool in education they should be adopted. If they are not, they should be stopped. During the coming year the results of many tests conducted in New York and elsewhere will be announced.

Right here I would again call attention to the fact which confronts the various members of the curriculum committee constantly. This is the woeful lack of films suitable for instruction. Practically all of the motion picture films now in use in the schools were not prepared for pedagogic purposes. They are "ready made" clothes refitted for the purpose. Few are "tailor made." During the coming year we hope that several specially designed instruction pictures will be available for the New York schools.

During the past year in addition to the committees on United States geography and biology, several additional committees have been appointed and have actively engaged in the service of investigating their respective fields.

The committee on continuation schools plan to use motion pictures on occupations in the program for vocational guidance.

The plan includes the use of pictures in school assemblies introduced by brief talks on the occupations pictured.

The curriculum committee would lay special emphasis upon the method it has adopted in using films. Motion pictures are not intended as a substitute for the teacher. They are not intended to replace oral instruction. They are used exclusively to supplement the work the teacher now does in the classroom.

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including Electrical Effects, also Chimes and Silk Parlor Set Drops. Can be secured at a bargain. For Sale or on Royalty.

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LEVEY GETS FRENCH FILMS

Harry Levey has acquired for release through the National Non-Theatrical exchanges, a series of five short pictures of French origin. They include a biological subject showing the microscope and its use; a reel dealing with the circulation of the blood; another in which aquatic life is revealed and in which specimens of echinodermata, crustacea and fishes are disclosed. The two remaining reels have to do with the cabbage butterfly and the blue bottle fly.

The film showing the use of the microscope and the one on the circulation of the blood were shown recently to the students in the visual instruction course at Columbia University, and the teachers were enthusiastic over the possibilities of these films for use in the schools.

"HULLO CANADA" THE FIRST

LONDON, July 22.—Albert De Courville has titled the first revue which he will send to Canada in September "Hullo Canada." It will be done by an all-English cast, and will be the first of a series which he is sending to Canada.

BETTY BLESSING FOR VAUD.

CHICAGO, Ill., June 20.—Betty Blessing is having a new single act written for her by Will J. Harris, well known Chicago writer. Miss Blessing has been featured in various musical revues.

"WAY DOWN EAST" RELEASED

D. W. Griffith has decided to distribute "Way Down East" to the motion picture theatres through the United Artists Corporation.

In explaining this unexpected action, Mr. Griffith said:

"We will discontinue the special company showings of 'Way Down East,' and will present it to the public in the motion picture theatres.

"This action is taken because we feel that present conditions persuade any producer to tax a troubled public as lightly as possible for his product.

"A fair and generous reduction seems to be $1 a seat for all theatrical attractions; that is, the $3 seats reduced to $2, the $2 seats reduced to $1.

"As 'Way Down East' has proved itself one of the very few pictures that have ever been able to show successfully throughout the country at $2 (with many seats at $3 and $5 in the larger cities) without one company in any part of the country ever showing a loss, we feel that by charging $1 for the best seats we are making a major reduction. We shall insist that the same standard of exhibition be maintained. We have always felt that $2 a seat was a fair and reasonable charge to make for 'Way Down East,' because its production cost from ten to twenty times as much as the regular theatrical attractions.

"We have found 'Way Down East' the most profitable property we have ever exhibited. Its gross takings last year were $4,225,726.20. It earned more than twice as much as any other theatrical attraction. Perhaps the reports from a few cities may be interesting. New York grossed in one theatre $570,303.40; Boston, $327,128.67; Philadelphia, $191,221; Pittsburgh, $197,836; Providence, $82,210; Brooklyn, $141,094.75; Cincinnati, $58,901, and Baltimore, $92,724.

"In releasing this picture to the motion picture theatres we take advantage of lessened distribution costs, which is a very important saving to the public. We do this experimentally. We do it with a realization that it means a minor financial sacrifice to ourselves; and an abrupt departure from our original plans which looked forward to showing this production for the next three years along the same lines as the past year."

NEW RELEASING CO.

The F. B. Warren Corporation announces the acquisition of the 1921-1922 series of Post Nature Pictures, handled last year by the Paramount organization.

"My Barefoot Boy" is set for release Sunday, September 4. It will be followed two weeks later by "Ramblers Three," "A Bit Old Fashioned," "Puppy Days," "Robinson Crusoe Hours," "My Rural Relations," "The City," "A Winter's Tale," "The Voyageur," "The Way of a Teacher," "An Auto Motive," "The Lamplighter," "In the Great North," "The Lone Indian," "Barefeet and Furfeet," "The Loiterer," "Lafayette National Park." The final titles of the other units of the series of twenty-six have not been decided upon.

MEMORIAL CONCERT GIVEN

CHICAGO, Ill., Aug. 8.—At Ravinia Park Sunday afternoon a free concert was given as a memorial to the greatest of tenors, the lamented Enrico Caruso. Mario Chamlee, Anna Fitziu, Frances Peralta, Florence Macbeth, Margery Maxwell, Pauline Falco and Anna Correnti offered the singing and the orchestra numbers were under the direction of Louis Hasselman, Gennaro Papi and Giacomo Spadoni. The gates were opened from 1 to 3 o'clock and closed from 3 to 4. The admission was free to the public.

NEILAN FILM SCORES HIT

Marshall Neilan's "Bob Hampton of Placer" received a notable premiere in the Southern California territory when it opened last week at the Gore Brothers and Sol Lesser Kinema Theatre, Los Angeles.

Although the picture has already appeared in practically all the first-run cities throughout the country, its appearance here marked the first presentation before the public of Southern California, as well as the motion picture producing world. As a result, the Hollywood producing colony was well represented at the opening, with many of the most famous personages of the screen occupying box and loge seats especially reserved for them.

Among the invited guests at the opening were James Willard Schultz, prominent Indian historian and authority of frontier life. Himself a half blood Indian and a college graduate, Mr. Schultz, after the performance, in an interview with the newspaper men, stated that this picture was absolutely the first accurate presentation of old-time frontier life that has ever been filmed.

Another guest of the evening was William C. Slapper, old Indian fighter and U. S. regular, who, with Judge William Morris of the Municipal Court of the Bronx, New York, helped bury the victims of Custer's last stand against the hordes of Sitting Bull. Mr. Slapper paid special tribute to Mr. Neilan after the show and said:

"I wish I could gather together the remaining soldiers of the old Seventh Cavalry who took part in the Custer fight and show them this picture. I got a real thrill out of 'Bob Hampton of Placer.'"

The critics of the local press were unanimous in declaring Mr. Neilan's newest First National release one of the truly big pictures of the year.

"In 'Bob Hampton of Placer' that amazingly intelligent director, Marshall Neilan, has done it again," said the *Times*. "Not only has he done it, but he has done it better, it seems to me, than ever before. Unless my shot at a guess strikes far afield, his fine 'Bob Hampton of Placer' will be marked with a red letter as one of the notably good photoplay productions of the year."

"Every member of the historic 'Seventh' would thrill with pride at the high courage and nobility with which its men are depicted in 'Bob Hampton of Placer,'" says the *Examiner*. "The story, from the original by Randall Parrish, is a brilliant depiction of those early days when the world was being made safe for the Western pioneer."

Various novel publicity stunts were arranged for this showing well in advance.

DOWNING GOING OUT AGAIN

The actor-evangelist, Mr. Robert Downing, who, for the past three seasons has been presenting a new version of an old play, "Ten Nights In A Bar Room" will commence his fourth tour about September 1st, under the management of The Robert Downing Amusement Co. (Inc.), an organization that has been chartered for general theatrical business. Mr. Downing has given to date over six hundred performances of "Ten Nights" and this year he will travel in autos with company, using a large heavy truck for scenery and trunks, presenting "Ten Nights In A Bar Room" and other plays.

LETTER LIST

LADIES

Abbott, Marjorie M.
Ardell, Lillian
Bailey, Mrs. E.
Chalkley, Irene
Dallas, Lillian
Eulalie, Gertrude
Howard, Jessie (Pkg)
Harris, Mrs. Wm. M.
Hayes, Peggy
Hendrix, Klara
Howell, Mildred
Jenkins, Chic
Jordan, Iva
Le Roy, Rose
Lockhart, Miss I.
Morgan, Julia
Melrose, Fern
Harris, Jos.
Mitchell, Louise
McCloud, Flossie
Powers, Alla
Redmond, Monica
Randolph, Fanny
Spear, Nellie
Weston, Ethel
Wynn, Bessie

GENTLEMEN

Albani, A.
Crackles, Billy
Flaig, Gus
Guy Bros. Minstrels
Herdlicka, Jos.
Harrington, Frank
Hall, W. M.
Harrison, Chas.
Holman, Clifford M.
Herblin, J. David
Holden, Robt. T.
Hunt, E.
Herman, Wm.
eller, Geo. W.
Karten, A.
Lasses' White Minstrels
Lester, Chas.
Lawrence, Clem A.
Le Fevre, Mr.
McKeefrey, Howard
Mokelke, Edw.
Moore, W.
Nordstrom, Leroy
Perkins, Walter
Rehe, Tom
Sparrell, John B.
Stanley, Jake
Wainwright, Wm

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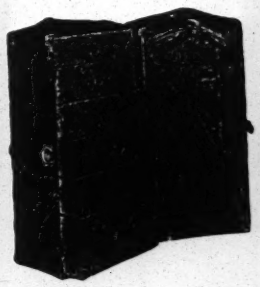

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